Tony Daniel on Spawn: Bloodfeud!

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#1 June 1995
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Alan Davis
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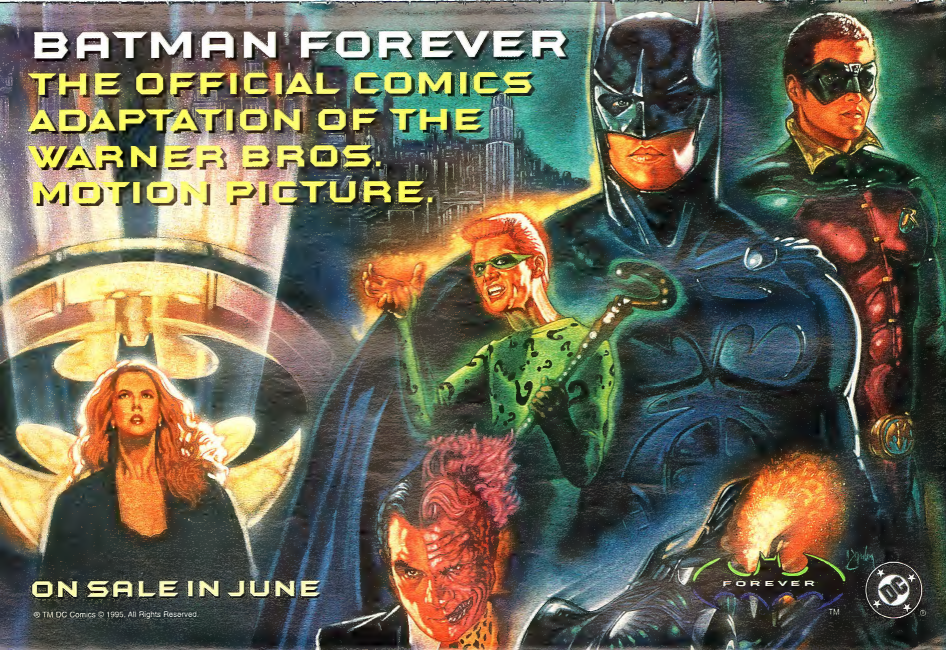

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COMING THIS JUNE

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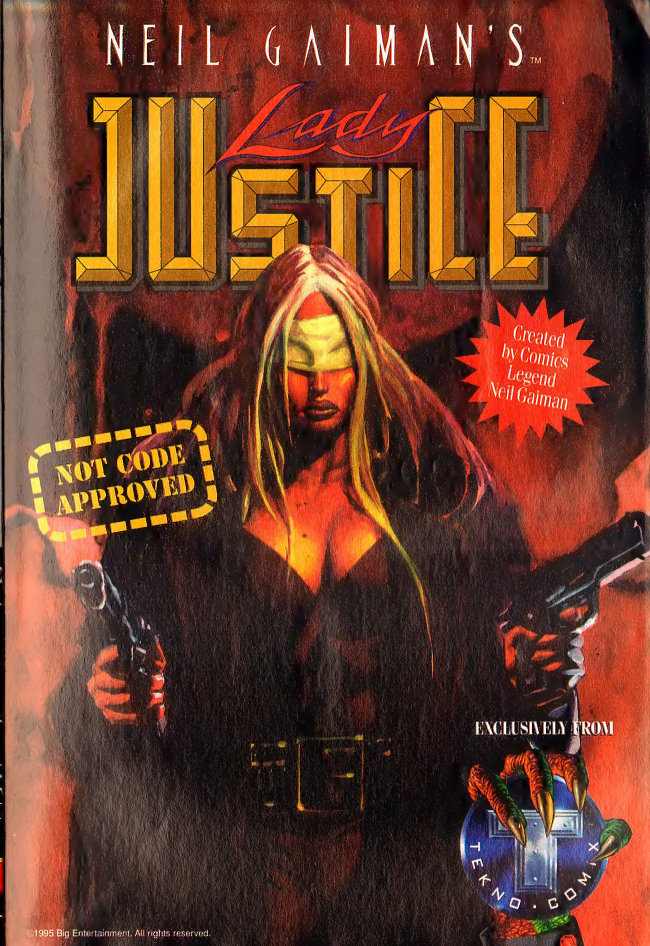

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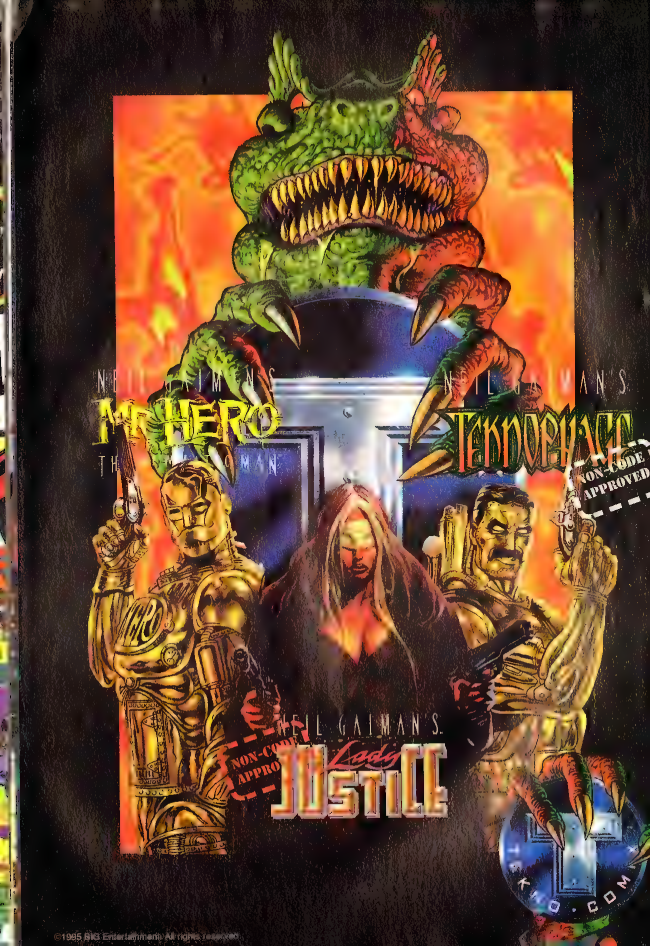

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FANNING THE FLAMES

Welcome to the first issue of Overstreet's FAN! In FAN you'll find the end result of 25 years of hard work and dedication to the wonderful world of comics. Each issue will contain the latest news, reviews and information that you, the reader, need to know to increase your enjoyment of the hobby. We've got some of the best talent in the industry contributing to our pages every month and more entertainment than you can shake a stick at.

The excitement starts this issue with the latest skinny on Superman vs. Aliens (a great interview with Dan Jurgens), Lady Rawhide (my personal favorite) and those crazy guys at WildStorm. We have fan-favorite Peter David reflecting on the "early years" in the first installment of his regular FAN column Ain't A Library and artist Tony Daniel musing on good dental hygiene and feet (hey... don't blame me. I don't know where they come up with this stuff). We take a look at a few Vertigo keys, hang out with Black Lightning and go head to head with Shaquille O'Neal. All in one issue! Plus tons of great new stuff like: FAN Faves, the FAN Fifteen, Toys, Manga, Video Games, Cards and so much more!

Every month FAN will also contain the same price guide that has made the name Overstreet famous and give readers a look at some of the hottest comics out there. FAN will even contain sneak previews and serials (like the BADROCK and WildStorm stories this month) for your viewing pleasure.

Some people have asked me how our magazine differs from some of the other publications out there. The answer is really quite simple. It's written for fans... by fans... 'nuff said.

Later,

Michael E. Renegar

Batman, Eisner, & Prophet

HERE IS THE NEWS...

Animeigo Boxed

In July, AnimEigo will be releasing collector's boxed sets of 3 of their most popular series. The *Oh My Goddess!* set features *OMG* 1-5 in subtitled format. Suggested retail price is only $95.00. The *Kimagure Orange Road* set features subtitled *KOR* 1-5 for only $120.00. And the subtitled *Bubblegum Crisis* set, collecting *BGC* 1-8, has a SRP of $190.00. Finally, an easy way to see those hard to find tapes.

Batman Forever Tie-ins

You know the drill by now... big summer movie, lots of merchandise to go with it. Frequently, you look at the products and say "What were they thinking?" However, there's a lot of cool stuff with this summer's *Batman Forever*. Topps, for instance, has two poster books that look pretty neat. The first of the two will feature large posters of Batman and Two Face (why wasn't he in the second one)? The second will feature Robin and The Riddler. Each poster book will contain behind-the-scenes information on the production of the film and retail for $2.95. In addition to the poster books, Topps will be issuing a sticker set. The set will include 88 stickers of film scenes and characters and 4 Topps Finest Chrome stickers (the first stickers produced in their deluxe format) featuring the same characters from the poster books.

Collectibles Extravaganza on Wheels

The Collectibles Extravaganza is a unique, nationally touring event that combines all of the varieties of quality collectibles that relate to youth and pop culture into one fun show with reputable dealers. The show features an exhilarating assemblage of antique toys, trading cards, comics, pop art, character watches, Disneyana, videos, horror, magazines, posters, autographs, *Star Wars*, *Star Trek*, sci-fi, book, lunchboxes, and all the artifacts of youth added to the entertainment memorabilia of movies, TV and Rock & Roll. Tour sites this summer include Atlanta, GA; Newport, RI; Philadelphia, PA; Woburn, MA; Orlando, FL; Boston, MA. Check local listings or call 508-568-0856 and ask for Gary or Susan.

Dynamic Call

More news from the phone card front – Dynamic Phone Cards (a division of Dynamic Forces Entertainment) has just announced a tentative August release for 3 newly licensed phone cards: HellShock by Jae Lee; Ash by Joe Quesada and Jimmy Palmiotti; Shi by William Tucci. Jae Lee calls them "the first economically sensible collectible" since "$10 phone cards entitles you to $10 worth of calls." "Sometimes the next 'new' wave catches you by surprise and sometimes you see it coming before it knocks your ass off the surfboard," says Quesada about this new, big trend. Palmiotti said he "decided to work with Dynamic because I knew they'd do it right. Plus, when I'm on the road, I can use my Ash phone card anywhere, but, most importantly, I can impress women with them." So, cool phone cards can score you babes. All right!

Eisner Named to Kitchen Sink Board

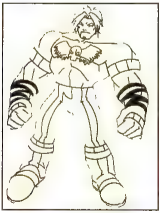
Legendary cartoonist Will Eisner (**The Spirit, Comics and Sequential Art**) has agreed to join the Board of Kitchen Sink Entertainment, Inc. With Eisner, Denis Kitchen, and Kevin Eastman (**Teenage Mutant Ninja Turtles** co-creator), the board now includes 3 generations of cartoonist-entrepreneurs. Says the much revered Eisner (one of the industry's most prestigious awards is named after him), "This is a continuation of my long association with Kitchen Sink which has maintained its growth as a quality [publishing] house. We are at the threshold of a great new era in this field, and I expect Kitchen Sink to be an important player in the future." Kitchen, who has an exclusive contract with Eisner, has been working with the artist since 1972.

Prophet-able Film?

TriStar Pictures has just acquired the rights to Rob Liefeld's **Prophet**. Set on fast track development, TriStar is still looking for a screenwriter and a major star to cast as Prophet. Rob Liefeld will be kept on as producer to insure that the movie will contain the same hi-tech action, romance and intrigue that have made the **Prophet** comic series a monster hit with the fans.

Gen¹³: The Movie

Jim Lee's WildStorm Productions has taken the next step in comics, by opening a new branch to produce animated motion pictures. First up on the slate is a $2 million direct-to-video adaptation of the **Gen¹³** mini series. Directing this project is Kevin Altieri (*Batman: The Animated Series*). Altieri was interested in this project because it "isn't like children's programming, where you have to pull your punches.



This is the real thing." Look for the film to appear sometime in early 1996.

Nexus Newsletter

Since 1981, **Nexus** fans have followed the triumphs and travails of their favorite character from adventure to adventure, and from publisher to publisher. Capital Comics published three issues of the original black and white, magazine sized comic, then went color and regular comic book sized for 6 issues before pulling the plug. Then First Comics picked up Nexus for eighty-some issues, a couple of spin-offs, and a mini series before they, too, went belly-up. Dark Horse purchased the rights from First and published several all-new **Nexus** tales. Then they did something very interesting: they gave the ownership of **Nexus** back to the guys who created him, Mike Baron and Steve "The Dude" Rude.

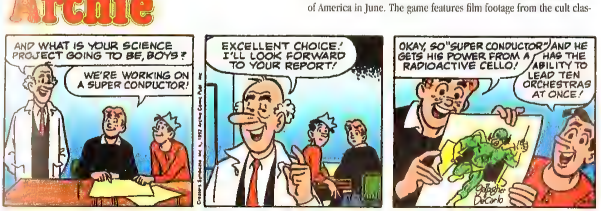
All hail [Dark Horse Comics publisher] Mike Richardson, the most righteous dude in comics!" Baron wrote in the first issue of **The Nexus Newsletter**, the purpose of which is to keep the loyal cadre of Nexus fans up to date on the futuristic goings-on out on Ylum. The newsletter announced that Baron and Rude will be getting serious, and doing six issues of Nexus a year, and a brief outline of the first five issues of the next Dark Horse mini series is included. Fans interested in receiving the newsletter should send their names and addresses to **The Nexus Newsletter**, 6666 Odana Road, Suite #115, Madison, WI 53719. As well as providing a happy haven for Nex-fans, the newsletter should prove a great jumping-on point for those new to the world of Horatio Hellpop, Sundra Peale, Dave the Thune, and Judah Macabee. Look for a feature on the history and future of **Nexus** in **FAN #3**

Postal Comic Strips

It is estimated that 113 million Americans read the Sunday comics regularly. This is encouraging that so many Americans support one of our country's only indigenous art forms (like rock and roll, jazz, and movies). **The Katzenjammer Kids**, launched in 1897, is the oldest comic strip still in syndication. **Blondie**, currently appearing in more than 2,000 papers, is considered to be the most popular comic strip launched in the first fifty years of their history. The comic strip just reached its 100th anniversary. To celebrate the cultural heritage that this art form has given us, the United States Postal Service just unveiled their Comic Strip Classics stamp series to honor those strips created within the first 50 years (1895-1945). This is the third installment in the Postal Service's Classic Collection stamp series. The 20-stamp sheet features: **The Yellow Kid, The Katzenjammer Kids, Little Nemo in Slumberland, Bringing Up Father, Krazy Kat, Rube Goldberg Inventions, Toonerville Folks, Gasoline Alley, Barney Google, Little Orphan Annie, Popeye, Blondie, Dick Tracy, Alley Oop, Nancy, Flash Gordon, Li'l Abner, Terry and the Pirates, Prince Valiant,** and **Brenda Starr**. Each stamp will also include descriptive text on the back of each stamp (applied before the glue). This series also marks the first time the U.S. Postal Service has simultaneously unveiled new stamp designs in cyberspace.

CD-ROM Offers a Slice of Pumpkinhead Pie

Bloodwings: Pumpkinhead's Revenge, a PC CD-ROM interactive adventure feature, will be released by the Motion Picture Corporation of America in June. The game features film footage from the cult clas-


Archie
AND WHAT IS YOUR SCIENCE PROJECT GOING TO BE, BOYS?
WE'RE WORKING ON A SUPER CONDUCTOR!
EXCELLENT CHOICE! I'LL LOOK FORWARD TO YOUR REPORT!
OKAY, SO "SUPER CONDUCTOR" AND HE GETS HIS POWER FROM A RADIOACTIVE CELLO!
HAS THE ABILITY TO LEAD TEN ORCHESTRAS AT ONCE!

sic horror movie series. It seems the tormented spirit of Pumpkinhead has been let loose to seek vengeance among the living As the Keeper of Spirits, it falls on you to end his reign of terror.

So You Wanna Be a Big-shot Hollywood Cartoonist?

Quit dreaming about knocking over the local convenience store to get enough money to buy an original cartoon cel! Thanks to Palmer Paint Products, you can make your own. With the new Spumco Animated Cartoon Cel Painting Kits, you are well on your way to becoming the next Mike Judge or Walt Disney. The 3 kits to choose from are Hanna-Barbera's Yogi Bear, Hanna-Barbera's Huckleberry Hound, and Spumco's Jimmy the Idiot Boy. Each kit contains 2 action-packed cels to paint, along with assorted required materials. Check out stores near you, but not to rob them for the dough, these kits are only a fraction of gallery cel prices.

Into the Vortex with Skyborg

SkyBox announced new plans that are on the cutting edge of trading cards. This fall the company will release **SkyBorg: Into the Vortex**, a new CD-ROM adventure. You are SkyBorg, a futuristic cyborg. Your mission is to find the evil Morb, who has put the existence of your world at stake. How does this involve trading cards, you might wonder? Simple, by collecting the 115 character and world cards (each created and painted by Julie Bell, Brom, Dave Dorman, Dave McKean, and Brian Stelfreeze), you can access each character's knowledge, tools and weapons that may help you win the game. Or not. The decision is yours.

Tekno•Comix Announces New Calling Cards

Popular in Europe and Asia, pre-paid calling cards are coming to America. With a successful initial launch, Frontier Communications and Rochester Tel Corporation announce the release of the second wave of **Tekno•Comix Official Calling Cards**. For a suggested retail price of $5.95, fans can purchase the following cards: **Leonard Nimoy's Primortals**, featuring Zeerus, **Neil Gaiman's Mr. Hero -- The Newmatic Man**, featuring Mr. Hero, **Gene Roddenberry's Lost Universe**, featuring Penaltra & Xander. These unique collectible calling cards provide Tekno•Comix fans with such services as 4 minutes of talk time, enhanced services, Tekno•Comix news, a comic book trivia interactive game and Tekno•Comix Tele•Shop. The **Tekno•Comix Official Calling Card** is a collectible that is both functional and entertaining.

Timecop Scribe Explores Sequel Possibilities

Mark Verheiden, who co-created and wrote the screenplay for last year's Jean Claude Van Damme hit *Timecop*, said the film earned more than $104 million world-wide. Verheiden, who also wrote the story *The Mask*'s screenplay was based on, said that the financial success around the world greatly increases chances that a sequel will actually get made. *The Mask* has reportedly earned more than $300 million and it, too, would seem to be sequel-bound.

Weird Tales Scares Up an HBO Series

Weird Tales, the historic horror anthology magazine from 1923-1954, is close to becoming an HBO series produced by directors Tim Burton, Oliver Stone and Francis Ford Coppola. The magazine, which has a collection of close to 2000 stories, was originally set up to publish works of fiction that were considered too unique for the regular press. Stories for the magazine have been written by the likes of H.P. Lovecraft, Ray Bradbury and Robert Bloch. For this endeavor, the rights were pulled together by Mark Patrick Carducci (*Pumpkinhead*) and Peter Atkins (writer of 3 *Hellraiser* sequels) Burton, Stone and Coppola will act as executive producers and each will direct one of three episodes to air in the 90 minute pilot.

The show is intended to be a sophisticated take on horror for an adult audience. Clive Barker and Frank Darabont are among a list of artists being pursued to adapt and direct future episodes.

X-Men That Are Easy to Lick

What do the X-Men have in common with Marilyn Monroe, Elvis Presley and the Keystone Cops? In June the X-Men join the ranks as official postage stamps. The series will be issued by the country of Mongolia.

Although they are not useable as postage in the United States, if you happen to be in Mongolia they can be helpful for correspondences. The series, produced by Comic Images, will feature art by David Williams with colors by Electric Crayons Colors.

A souvenir sheet will display one large piece of art showing the famous battle between Wolverine and Magneto with two stamps camouflaged within the art. Also, eight first day covers (#6 envelope printed with full color art and affixed with one stamp from the collection) will highlight one of the X-Men on each. The available X-Men spotlighted are Bishop, Beast, Rogue, Gambit, Cyclops, Storm, Professor X and Wolverine. These stamps are 100% authentic and promise to be popular. They will be available only for a limited time.

Bone Gets A New Image

Jeff Smith, creator of the popular **Bone**, is ending his days as a self-publisher and joining ranks with the guys at Image. "As of #21, **Bone** will carry the Image 'i' on its front cover," a press released quoted Image Executive Director Larry Marder as saying. Smith, it said, cited the rapidly changing publishing market for the move. **Bone's** status as a black and white book, and the editorial content of the book will be unchanged according to the release. There are plans to reprint the non-Image books with the "i" logo and new covers over the next few months. These will be the "final reprintings of any **Bone** issue in comic book form," the release said.

DC COMICS AND DIAMOND COMIC DISTRIBUTORS FORGE EXCLUSIVE AGREEMENT

DC Comics and Diamond Comic Distributors, Inc. announced April 28, 1995 that they have reached an agreement for Diamond to become DC's exclusive agent for sales to comic book specialty stores, originally effective with May orders for products shipping after July 1, 1995. With the settlement of the Capital City - DC Comics lawsuit (see side bar), Capital City Distribution will be able to distribute DC's products for an additional two months. Under the new sales representation agreement, Diamond will remain a 100% independently owned and operated company. It will handle all distribution functions for DC products to comic book specialty retailers: soliciting orders; order processing; physically pulling, packing and shipping orders; invoicing; credit; and collections. Diamond, however will no longer purchase product from DC for resale. Instead, the transaction will be between DC and the retailers, with DC setting its own prices and terms of sale, and Diamond acting as DC's sales representative for such transactions.

In making the announcement, DC Executive Vice President & Publisher Paul Levitz and Diamond President & CEO Stephen A. Geppi issued the following statement: "DC and Diamond have had a long and effective relationship that has nurtured and encouraged the growth of comic book shops. Now, as we move into an even stronger and closer relationship, we look forward to doing more for our customers and helping them do more for their customers."

The two executives also detailed key points of philosophic agreement that their companies will support as they implement the new agreement:

• Retailers will be assured access to the widest possible selection of products, and other suppliers will be assured access to comic book specialty retailers. No supplier's products will be dropped by Diamond as a result of this agreement.

• Retailers will not be forced to place product in their shops; rather, they will be assisted in a concerted effort to sell more comics.

Discussing the practical effects of this reorganization Geppi said, "Diamond has prepared a special team to give a quick and easy welcome to the new accounts we anticipate adding under this agreement. We will do our best to make doing business with Diamond as easy and profitable as possible. We have a history of successful expansion, and our distribution infrastructure is already in place and effective."

Levitz added, "We regret ending our long-standing relationships with other distributors who have contributed to the growth of our industry, but we believe this arrangement with Diamond is the right way to lead DC and the entire comics industry into the future."

"We are pleased that DC has selected Diamond for this exclusive relationship, and we look forward to working together on behalf of retailers," said Diamond Executive Vice President & Chief Operating Officer Chuck Parker. "This new relationship preserves and complements our ability to work with our other suppliers as we strive to be the best, most efficient, customer service-minded distributor in the business."

"Our strong commitment to comics specialty retailers is unwavering," added Bob Wayne, DC's Director—Direct Market Sales. "At DC, we are comic book publishers first and foremost. Our comics are created by comic book people, marketed by comic book people, and sold by comic book people. Now our new relationship with Diamond ensures that our comics are distributed by comic book people. It's the best guarantee that we can give comic book retailers and their customers — our readers — that they will continue to be serviced by a system that acknowledges its best interests are inextricably linked to that of the entire industry, both commercially and creatively."

DC will announce its terms of sale to retailers in the coming weeks, and Diamond likewise will be sharing its plans and goals for the future. Executives of both companies will be meeting with retailers across the United States, Canada, Europe, and the Far East at Diamond's "New Dynamics" seminars, with dates and locations to be announced shortly.

DC, Capital Settle Lawsuit

In a joint statement released May 5, DC Comics and Capital City Distribution announced that they had reached an agreement in principle to settle a lawsuit filed by Capital on April 28, the day DC announced an exclusive distribution agreement with Diamond which was to take effect with its July-shipping books.

The statement did not disclose terms of the agreement, but did say that Capital would retain the right to distribute DC Comics through August. They will not carry DC titles as of September, 1995.

"We appreciate Capital's efforts on our behalf over the years," said DC Executive Vice President and Publisher Paul Levitz, "and are pleased to be resolving this dispute amicably and moving forward."

COMPANY NEWS

ACCLAIM COMICS

Look for **The City Knights** to strip in June under Acclaim's new Windjammer Comics imprint. The series is set in 1927 and it concerns a punk teen-ager named Michael Walker. This young moshpit finds himself in the unfortunate position of being in the middle of a demon-invasion. Written by Jeff Gomez, and drawn by Val Mayerik, this book showcases two of the talents that did the **Magic: The Gathering** series. Two of Acclaim's flagship titles, **Solar, Man of the Atom** and **X-O Manowar**, celebrate their 50th issues this June. In **Solar, Man of the Atom**, issue 50 is the culmination of Dan Jurgens' "Brave, New World" storyline. In this giant-sized issue, **Solar** must come to terms with his awesome power and responsibility. **X-O Manowar** is a special two part, two issue special (#50-X and 50-O). Both are written by Marz, but one issue is penciled by Sears and the other is penciled by Smith. Keith Giffen's new series **PunX**, also debuts in July. This 4-part mini series features a hip team of Generation Xers with odd super powers.

ARCHIE

Besides the regular titles from Archie Comics, classic Hanna-Barbera characters will be hitting the racks in July. **Scooby Doo #1** will feature those groovy ghost-chasing kids snooping around cult movie director Roger Poorman's new amusement park. **Hanna-Barbera All Stars #1** is an anthology that features The Flintstones, Yogi Bear and Magilla Gorilla in three separate stories. Other Hanna-Barbera titles due in July are **The Flintstones #2** and **The Jetsons #2**. Also, the kids from Riverdale will be up to their usual hi-jinx. Look for **Cheryl Blossom #2** of the 3-part mini series that features both of Riverdale's most popular red-heads. **Archie's Superteens #3** will have the super-powered kids defending their hometown. Look for **Archie Americana Series: Best of the Sixties** to generate some peace and love in September. **Sonic Triple Trouble Special #1**, out in July, will feature Knuckles and the first appearance of Nack the Weasel.

ARIA PRESS

September marks the release of **101 Things Your Publisher Doesn't Want You to Know: The Comic Book Creator's Guide to Art and Entertainment Law**. This first 64-page volume, in a two volume series, will cover the legal tangles comic creators face. It also presents the most complete Creator's Resource Index ever compiled for comic professionals and students in need of legal, medical or financial aid. Written by Colleen Doran, this book will also provide commentary from Neil Gaiman, Sergio Aragones, Dave Sim, Bill Tucci, Hart Fisher, Larry Marder, Howard Chaykin and many more.

BONGO COMICS

Due to ship in July is the spellbinding climax to the Bartman epic in **Bartman # 6**. Find out if friendship is the ever-lyn Bartman's tragic flaw **Radioactive Man 80-Page Colossal!!!** is set to irradiate the shelves in July. It's a 4 tale mega-rad level adventure featuring Bart's favorite hero. This big-daddy of comics also includes some groovy tips on how to draw Radioactive Man the Bongo way, pin-ups of you-know-who and some very sensitive tips for troubled teens. You get a giant-size load of fun for only

BRAINSTORM COMICS

Brainstorm's Luxura **Collection**, featuring the first four appearances of Luxura from [illegible] **Comparotica**, has been changed from a black and white comic to a full computer-colored comic. The book is scheduled to ship [illegible] COMICS

CALIBER

June is **Oz** month. July is **Kabuki** month. Frank Sinatra *is* Tony Rome. Caliber unleashes **Unleashed** in June. This bi-monthly comic is the unfolding, terrifying anecdote about what happens when a shocking mystery is revealed in the form of a theriomorphic were-creature. ... Dig this, daddy-o, Nowhereville debuts in June. It's the tale of these two hep-cats who, like, are into the beatnik scene. In their search for truth, they even solve a murder case or two. Like cool, daddy-o. **Gabriel #1**, scheduled to ship in September, is a post-modern horror story (written by Jim Alexander) of religious and spiritual persecution (beautifully rendered by David Hill). Encompassing gothic overtones set in a revisionist Scotland where the Reformation never happened. **Raven Chronicles #1** (coming in September) is described as a mix of the *X-Files, Mission: Impossible*, and *Kolchak: Night Stalker* (did anyone besides me really love that show). It is the story of a unique team of paranormal investigators. Part 2 of the 3 part mini-series **Walk Through October** (due in September) also includes the short story "A Really Bad Day" featuring stunning artwork by Marvel poster artist Paul Lee. The story is stylish noir with a psychological edge. Other things to watch for in September: **Kabuki Compilation #** 1 and Negative **Burn #** 25 (the second anniversary issue features Alan Moore, Paul Pope, Neil Gaiman, Moebius and more).

DC

DC's Vertigo line kicks off June with their trip to **Egypt**. Writer Peter Milligan (Face) and artist Glyn Dillon (**Shade, The Changing Man**) transport a hopeless drifter named Vincent into a world where mythic Egyptian gods walk the earth. Everything, though, is not as it seems (hey, it's a Vertigo book, right)? Sandman meets Sandman as Morpheus meets Wesley Dodds in **Sandman Midnight Theatre**, a special 64-page, prestige format book by Matt Wagner and Neil Gaiman, illustrated by Teddy Kristiansen. Wonder Woman, lately seen climbing back to her rightful place among DC's heroes, will probably climb even higher as John Byrne takes over with #101. Check out **Overstreet's FAN #2** for our interview with Byrne about everyone's favorite Amazon. **The Golden Age**, the

...olds mini series by artist Paul Smith and our own James Robinson, ...n collected in a trade paperback for a mid-Ish release. Fans of the ...ries might want it on book form but if you missed this is a must ...en!

ENTITY COMICS

Look for an intense chromium cover shipping in July for **Aster: The Last Celestial Angel** featuring sensational art by Oliver Isabedra. This book also contains a sneak preview of Hoang Nguyen's new **Metal Militia** mini series due out in August. The back cover forms part 1 of a 3 part chromium **Metal Militia** cover that connects with **Shaiana #1** and Nina A. Cyberangel #1. Due in June are **PIGS** collectible milkcaps. Each set of milkcaps (Bat-Ham, Unhammy X-Pigs and Spigz), is drawn by Bill Mans and features 6-color foil stamped "hog-pog" renditions of favorite comic characters. There is no word as to whether there will be a DC Vertigo parody featuring Spamman, the Pork of Dreams. In an attempt to position themselves for communicating and marketing in the 21st century, the company will have Zen Intergalactic Ninja invade millions of home and business computers on the World Wide Web, starting May 1. The all-new ninja Zen has a movie deal with Sceneries Entertainment of Beverly Hills.

GLADSTONE

Gladstone has announced an attempt to determine if the comic book market wants Gladstone to hold down their prices. Their comics line will be divided in two with regular 56-page book, due to rising production costs all cost $1.95. However, the second part of the announcement is 82 page book of the same issue at $1.50 beginning in August is **The Carl Barks Library** of Walt Disney's **Donald Duck Adventures in Color**, Album #20. It contains two classic stories from Dell's Donald Duck **Four Color** #'s 408 and 422 (1952). Also shipping in August is **The Carl Banks Library** of Walt Disney's **Comics and Stories in Color** #20. It contains stories from the original **Walt Disney's Comics and Stories** #255-259. Look for the second issues of the two new titles from Gladstone Publishing just also, **Donald Duck and Mickey Mouse** #2 and **Walt Disney Giant** #2.

HAMILTON COMICS

In August comes the fourth issue of the second limited series of **Mighty Morphin Power Rangers**. Also, Mighty **Morphin Power Rangers Saga** #2 is due in August. There's a six-issue mini series which will take us back to the beginning of the Rangers and beyond.

HIGH IMPACT STUDIOS

From the same company that brought us the two - now - listed excitement of **Double Impact** comes Symbols of **Justice** in May. Symbols are a bad-ass freelance mercenary team keeping the world free from corrupt officials in a super high-tech, action-packed adventure book.

IMAGE COMICS

Extreme Studios/Maximum Press

The ongoing **Prophet** series (released in mid-July) next week features art by Stephen Platt and a kickin story by Chuck Dixon, but it also marks the beginning of the **Prophet** campaign. Following the beginning of the ongoing **Prophet** series is **Berzerkers** (due in August). **Berzerkers** is a 4-part mini series that is written by Beau Smith with art by Dan Fraga. Then, in the fall, 2 more mini series, **Prophet 3000** and **Prophet Unleashed**, will hit the racks. **Prophet 3000**, one part of a 4-title series called **Extreme 3000**, is a 4-part mini series with Rob Liefeld doing all the work. **Prophet Unleashed** is yet another **Prophet** series that takes the hero to another dimension (Dan Panosian is responsible for this puppy.) Finally in October, Skybox will put out the **Prophet** trading card series. 50% of the art work will be by Stephen Platt. The other 50% composed of contributions by Greg Capullo, Sam Keith, Mike Deodato, Tony Daniel, Art Adams, Joe Quesada, Roger Cruz, Bill Tucci, and Rob Liefeld. Whew! That's a whole hunks **Prophets**.

Blood Pool #1 from writer Jo Duffy and penciler Pat Lee concerns the young cadets from **Youngblood**. This book is scheduled to ship in October. Also due out in October is **Chapel** #1, the ongoing monthly series. Look for **Glory** #0 from writer Jo Duffy and artist Mike Deodato, Jr. to ship in October as well. This book gives the true origin of the buxom heroine. And speaking of buxom heroines, **Avengelyne Swimsuit Book**, from Liefeld's Maximum Press imprint, is due out in October. This book features never-before-seen photographs of Cathy Christian and breathtaking depictions of her from some of the best character artists around.

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SHADOWLINE INK

Slated for a late spring/early summer release is the **ShadowHawk** spin-off **The Regulators**. This series will take an in-depth look inside the world of the super-villain. Handling the story is Kurt **(Marvels)** Busiek, with art provided by Ron Randall and Dan Davis. Jim Valentino launches his epic **The Alliance**. This is a space-opera with super-heroic overtones. The theme concerns military-minded aliens conquering less advanced civilizations. The story will introduce 25 major and minor characters within the first four issues. Valentine describes the series as like a "*Star Wars*' plot with *Star Trek*'s pacing and characterization." Due to invade earth sometime in early August, this series also features the artwork of Dan Davis and Marcus David.

TODD MCFARLANE PRODUCTIONS

June is Spawn month! Wait, isn't every month Spawn month? Check out our keen (no, really, it's keen) interview with Tony Daniel, artist on **Spawn: Blood Feud**, in this very issue!

TOP COW PRODUCTIONS

Shipping in September is the exciting crossover **Cyberforce/Codename: Strykeforce -- Opposing Forces** #1. Major Morgan Stryker must decide between the 2 teams. Both groups are faced with a villain more powerful than either has ever encountered. As events play out, they end up fighting each other, as well as the bad guy. Chaos is the result. This issue begins the saga where one team will remain intact and the other will be changed forever. The story is written by Marc Silvestri and Steve Gerber with art by Billy Tan. Also shipping in September is the eagerly awaited crossover **Cyblade/Shi Special -- The Battle for Independents**. Alone in a devastated landscape, Shi and Cyblade must team up to defeat a vicious, super-powered corporate monster. It's martial arts and cybernetic prowess vs. corporate nastiness. This book features alternate covers by William Tucci and Marc Silvestri (both worked together on the story and art). A portion of the profits from this book will go to the Comic Book Legal Defense Fund (a very worthwhile cause!!). Another portion of the profits will also go to an as yet undetermined independent publisher. Note: The **Shi/Cyblade** portion of this crossover will be solicited by Crusade Comics. **Ballistic** #1 (featuring Wetworks) is also due to ship in September. In need of some cash, Ballistic takes a job she later regrets (haven't we all been there). Her mission is to find a group of rogue government operatives. Along the way she gets lost in the realm of the supernatural. It is in this dark place where she meets the only source of light, Wetworks. This story, which uncovers some of Ballistic's secrets and reveals clues to Jester's true nature, is written by Brian Haberlin with art by Mike Turner and Duy Truong.

WILDSTORM PRODUCTIONS

In collaboration with the San Diego Police Department's Street Gang Unit and the not for profit Nu-Way Youth and Social Services organization, Jim Lee's WildStorm Productions will produce a special comic book. This comic deals with a problem that concerns young people across the country: violence. **Jim Lee's WildC.A.T.S**, a 16 page comic, debuted at Nu-Way's 6th Annual Statewide Community Mobilization Conference and Training on Gangs, Violence and Drugs. The conference shares ways that schools, police agencies and social programs are working to eliminate gang violence and drug abuse among young people. Copies of the comic were given to conference participants. Additional copies will be used as part of the San Marcos Sheriff's Station gun exchange program (Sky High Comics of San Marcos are also participating). The comic was written by **WildC.A.T.S Adventures** writer Jeff Mariotte and penciled by Norman Felchle (who has illustrated several issues of **WildC.A.T.S Adventures**), with inks by Jason Martin. The story features Grifter, although other WildC.A.T.S make an appearance. **Jim Lee's WildC.A.T.S** will not be for sale in stores. Interested businesses, schools, police departments or social services organizations should contact Jeff Marriotte at WildStorm Productions for sample copies. He can be reached at 7910 Ivanhoe Avenue, #439, La Jolla, CA 92037.

Famed writer Alan Moore (**Watchmen, From Hell, Killing Joke, Swamp Thing**) will be following up James Robinson's run on WildStorm Productions' popular series **WildC.A.T.S: Covert Action Teams**. Starting with issue # 21, Moore will begin a 4 issue story arc that returns the team to their home planet of Khera. James Robinson's last issue, # 20, will be an installment in the WildStorm Rising crossover. After that, he will be writing a 2 issue mini series called **Team 1: WildC.A.T.S** that explores the pre-history of the team.

IMMORTELLE STUDIOS

David A. Henderson, President of Immortelle Studios has announced that due to the success of **Cynder** #1, the centerfold for #2 by William(**Shi**) Tucci will be in full color on glossy paper at no extra charge. **Cynder** #2 ships July 5th.

LONDON NIGHT STUDIOS

In July the last issue of **Razor: Burn** will ship with all kinds of shock and surprises. The death of Razor is shocking enough, but the intro of London Night's new supernatural character, Poizon, will throw some twists into the **Razor** and **Stryke** series! This summer will begin the London Night era. "We plan to expand our titles at the end of summer." Says L.N.S. president Everette Hartsoe. New titles will include, **Widow** by hot artist, Mike Wolfer! **Cavewoman** by newcomer Bud Root and a new Everette Hartsoe character called Morbid Angel. Special limited ashcans of the three titles will be for sale at the San Diego Con! **Razor** has been optioned for the big screen by one of the *Crow* producers Jeff Most! John Shirley, (one half of the writing team of the *Crow*) will be take on the scripting chores. More on that in the months to come. For info on the movie deal check out the Hartsoe interview in this issue.

MALIBU COMICS

Debuting in July is Mark Pacella's first mini series since **Doom's IV. Power of Prime**. He will be penciling this mini series that promises to reveal the mysteries of the origins and powers of Prime. Also in July, the big guns meet up. That's right, it's **UltraForce/Avengers Prelude** #1. After Serai discovers the Infinity Gem in **Eliminator** #3, she meets up with the Avengers and UltraForce in this prelude to a massive August crossover. Look for the master of mischief, Loki, popping up in **Nightman** #22 and **Curse of Rune** #3 in July also. A pin-up book, featuring pairings of the Marvel Universe and the Ultraverse's most popular characters will hit the racks in July too. This book also features a special Madman meets the Marvel Universe/Ultraverse from Mike Allred.

MARVEL COMICS

Two new, and very tough looking, Conan comics will premiere. One is a full color comic called **Conan**, the other is a monthly black and white magazine called **Conan the Savage**. These titles feature the talents of Larry Hama, Barry Crain, Chuck Dixon and Alcatena. It's great looking stuff. Take a look. In an upcoming **Avengers** story line, big changes are afoot. Well, maybe not a foot, but there's definitely a new hoot on that foot. It's an old-fashioned overhaul, Marvel-style, as the classic team gets a new look. In July, look for wonder-boy artist Mike Deodato (**Wonder Woman**) to be hitting the **Avengers**' pages. The Marvel Universe/Ultraverse crossover begins with what's behind the mansion's mysterious trans-dimensional door. Deodato also does the art work for **Avengers: The Crossing**. This is a story of tragedy when one of Earth's mightiest heroes is slain and the Avengers are forced to earn their name. Like **X-Men Alpha**, this 48-page milestone comes with a chromium cover. Due to the success of the television program, Marvel announced that **Spider-Man Adventures** will be changing its appearance. Sarra Mossoff, editor of the book, said the art will reflect the spirit of the animated series through the use of a slick, tightly penciled, brush-inked animation style. This comic is sure to be a hit with fans of all ages! Life is an adventure in a world of heroes, and this is what the new series **Tales of the Marvels: Blockbuster** from the Marvel Select series deals with. It is a series of stand alone, fully painted projects following the path blazed by the original smash series **Marvels**. As with **Marvels**, this series deals with the lives of ordinary mortals like you and me and the impact that the mythic heroes of the Marvel universe have on their everyday lives. The

first book in this series. Blockbuster, features a painted cover by Tristan Schane, a story by Mike Baron and painted art by Shawn Martinbrough. Then we beaten Galactus, they've defeated Dr. Doom, pick up **Tales of Marvels: Blockbuster** to see if the Fantastic Four can lick their most fearsome enemy yet, a lawsuit.

NBM

By the time you hold this fantastic magazine in your hands, dear reader, NBM Publishing will have already released the second volume in Rick Geary's **Treasury of Victorian Murder**, entitled **Jack the Ripper**. So if you're not just hanging around the shop thumbing through our magazine, take a look around, any hip store will have these on a shelf somewhere, and stay at along with this magazine! Geary spent two years researching this book, which concerns 19th century England's most famous crimes. This graphic novel is written in the form of journal entries written by an anonymous gentleman of the period who is following the case.

Way further back when Kafka was a man? Now he's an adjective. "Oooohh, that's so Kafkaesque." Hang around a coffee house, you'll hear it. Well, thanks to Peter Kuper, Kafka will also be a graphic novel in July. OK, maybe the man won't be a graphic novel, but his short works will. The collection is titled **Give It Up! and Other Short Stories by Kafka** and features Kuper's vivid illustrations coupled with Kafka's words. Kafka once said "A book should serve as the ax for the frozen sea within us." Kuper's book is an ax.

NEW ENGLAND COMICS PRESS

The Tick continues to be the big (and seemingly only) news from NEC Press. With the success of the animated show, this cult comic has been gaining wider attention. A line of toys keen enough to make you say "Spoon!" has debuted from Ban Dai, and NEC says that the nigh-mythical **The Tick** #13 is in the works (don't hold your breath, no definite date is set). Also, **The Tick Karma Tornado** will return in the fall.

SLAVE LABOR

From Zander Cannon (**Chainsaw Vigilante**) in June comes **The Replacement God** #1. This is an engaging adventure fantasy similar to **Bone** or **Cerebus**. **Skeleton Key** is a monthly title from Andi Watson that will ship monthly starting in July. It is a mature superhero comic for all ages. In August, **Johnny the Homicidal Maniac**, from the well-adjusted mind of Johnnen Vasquez, will slash its way to stores. This book has all the brutal humor of **Milk & Cheese**, but lots more bloodshed.

TEKNO•COMIX

August marks the new story arc for the much anticipated **Neil Gaiman's Lady Justice**. Set in a hostile, urban setting, this story centers around Beauty, a new member to one of East L.A.'s gangs. A drive-by shooting leaves her searching for Justice. Also in August, Tekno•Comix is releasing their first superhero book. It is **Isaac Asimov's I-Bots**. This series concerns a group of 5 genetically enhanced and artificially developed young heroes. They are a combination of cloning and android technology. The series is written by Steve Grant and penciled by George Perez, with additional concept characters developed by Howard Chaykin.

VEROTIK PUBLISHING

Verotik announced that during the 1995 Danzig 4 World Tour, there will be comic boothes set up featuring that company's product. Verotik called this a "campaign to introduce non-comics readers to this vital and unique story form."

NAMES IN THE NEWS

by Rob Samsel

AVENGELYNE-

Former **Vampirella** model Cathy Christian has joined forces with Images Tony Lobito (her fiancee) and Rob Liefeld's Maximum Press to create a new female superhero. The story of an Angel stuck on Earth, **Avengelyne** promises to bring a new dimension to the Bad Girl genre.

CHRIS CLAREMONT-

One of comic's most respected scripters (thanks to his long run on Marvel's **Uncanny X-Men**), Claremont returns to the format he helped revolutionize: super-hero teams. **Soverign Seven** is Claremont's new creator-owned title, with art by Dwayne Turner, will hit the stands from DC Comics this month.

SPAWN-

Todd McFarlane celebrates the third anniversary of the first issue of his comic juggernaut. Not only will May see the release of the **Spawn** trade paperback, but issue #32 will feature the first appearance of an all-new Spawn costume! Also, be on the lookout for Spawn tie-ins in **Operation Knightstrike** and **Violator vs. Badrock**, also due this month from Image.

MICKEY SPILLANE-

Legendary novelist Spillane returns to comics this month (after a 50-year absence) with **Mickey Spillane's Mike Danger**. Spillane created this character as a prototype for his world famous Mike Hammer, and is finally being introduced to audiences thanks to the folks at Tekno•Comix. The first issue features a snappy Frank Miller cover.

CHRIS WARE-

A critic's darling thanks to his ingenious **Acme Novelty Library**, Ware's boy genius Jimmy Corrigan gets his own quarterly title this month. To be published by Fantagraphics in a rather unorthodox 7"X 6" format, **Jimmy Corrigan** #1 will continue the adventures of The Smartest Kid on Earth. Ware's beautiful illustrations and bizarre situations will keep readers enthralled.

WONDER WOMAN-

With both issues #99 and 100 scheduled to ship this month, the First Lady of Comics is certainly on a roll these days. The two May issues will feature covers by Brian Holland, and interior art Mike Deodato, Jr. Not to be outdone by May's double-dip, June will see the reign of comic's greatest superheroine taken over by none other than Mr. John Byrne himself!

FANMAIL

We're Back!

Dear Overstreet's Fan,

It's about time, someone stood up for the independents!

All the big companies have plenty of money and promotion, but lack one main ingredient…quality. There are so many independents with style and charisma. I'm glad that finally, Overstreet's Fan has the guts to notice the future of the comic industry!

Everette Hartsoe
L.N.S. President

Dear Overstreet's Fan,

I'd say welcome back, but since this is your inaugural issue, I'll convey my best wishes on your continued success. Your integrity and commitment to the art form are the benchmark that all other publications must aspire to.

Shawn Spurlock
More Fun Comics
Wheaton, IL

Dear Overstreet's Fan,

Congratulations to Gemstone Publishing for its effort to improve the best price guide on the market.

Kevin J. Cleary
Quantum Comics
Fairfield, CT

Dear Overstreet,

I look forward to your new magazine. I have always trusted your prices and reccomend all of my friends to do the same. Will you be including a section for toys in the new monthly magazine? I'm excited about the new FAN!

Eric Lawson
Pittsburg, PA

P.S. The Annual looks great!

Dear Overstreet,

I just recieved my copy of Razor 1/2 and it looks great! Good luck on your new magazine… go out there and kick some butt!! I had a subcription to the old one and can't wait to see FAN. Will you be doing more promotions in the future like Razor 1/2? I hope so! Make mine Overstreet!

Susan Pryor
San Diego, CA

The Movie Event of the Year in a Spooktacular Card Set from Fleer!

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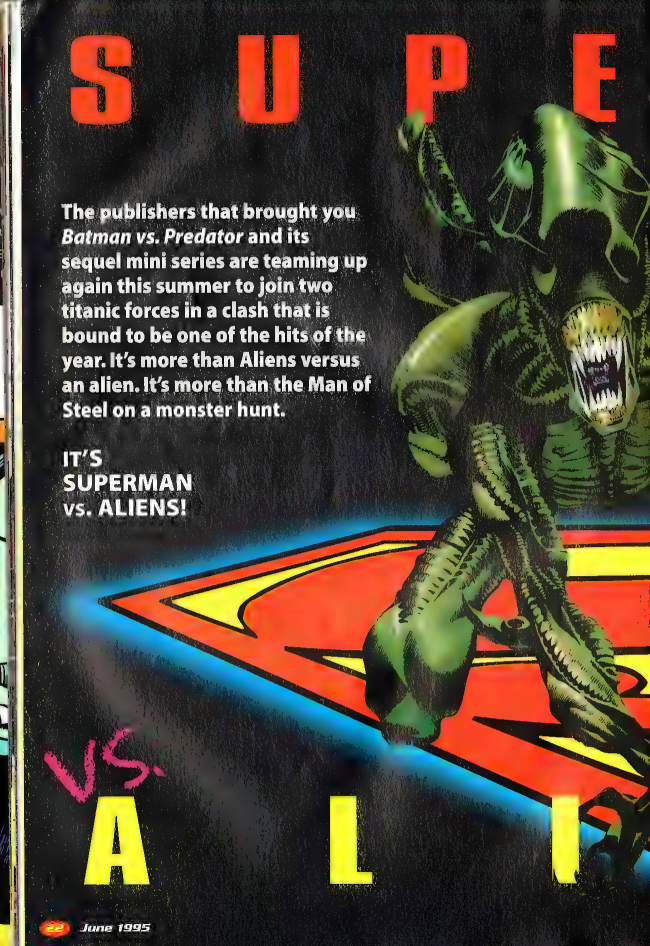

The publishers that brought you *Batman vs. Predator* and its sequel mini series are teaming up again this summer to join two titanic forces in a clash that is bound to be one of the hits of the year. It's more than Aliens versus an alien. It's more than the Man of Steel on a monster hunt.

IT'S SUPERMAN vs. ALIENS!

VS.

A L I

R M A N

Superman vs. Aliens is more than a continuation of the success of the two Batman/Predator crossovers between DC and Dark Horse Comics. The idea for the three-issue "prestige format" mini-series which debuts this month first came up at a comic book convention in Sydney, Australia, in January 1992, well before the first clash of the Dark Knight and the Predator, writer/artist Dan Jurgens, Superman editor Mike Carlin, (Director-Direct Market Sales) Bob Wayne, and Dark Horse Publisher Mike Richardson were out to dinner when the initial concept sprouted.

Dark Horse's Richardson did a plot treatment, as did Jurgens. Jurgens said he received the official go-ahead in the summer or fall 1992.

"[Then] We got a little preoccupied with a thing called The Death of Superman, and things really changed for us," Jurgens laughed. The death and return of Superman were much like a big stone, he said, gathering momentum as it rolled down hill. Their Superman/Aliens idea, though, was never forgotten. Whenever the DC guys saw Mike Richardson he kept asking "When are you going to get started?" When Jurgens found the time in his schedule, he got right to work.

Superman vs. Aliens begins with Lois Lane and Clark Kent being called to LexCorp. "They've been summoned," Jurgens said, "because of a startling, new scientific discovery." There is a probe, or satellite, or something from deep space approaching Earth. One of the women who is running LexCorp right now invites Clark and Lois to go along with her to retrieve the object when it splashes down in the Atlantic. "They go out to retrieve it, and as they discover, it is emitting signals. They give the headphones to Clark, who realizes that the signals are Kryptonian.

"We find out that the signals tell a story of a planet that was doomed to explode, and the people who built a dome over a city that protected it. That domed city, named Argo, was blown off into space and is still intact, floating through space, and the probe is actually sort of a distress satellite.

"They sent out a number of probes saying 'We survived, but our supplies are gone. Our machinery, our technology

by J.C. Vaughn

E N S™

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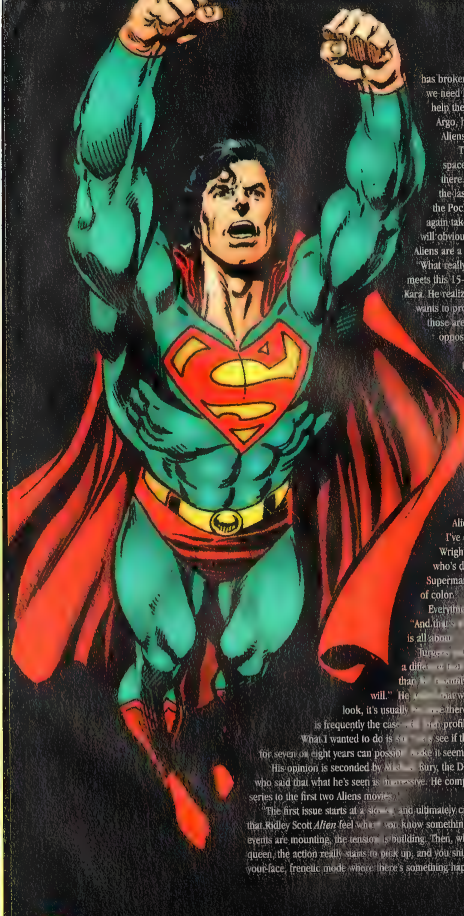

has broken down, our society has broken down; we need help." And Superman knows he has to help them," Jurgens said. "Once he gets to Argo, he finds that it has been infested by the Aliens."

The city of Argo is far enough out in space that Superman needs spaceship to get there. On the way, he has time to think about the last Kryptonians he encountered (from the Pocket Universe) and his vow to never again take a life. Superman's code of conduct will obviously be part of the conflict since even the Aliens are a life form, Jurgens said.

"What really drives it all home is when Superman meets this 15-year-old blonde girl whose name is Kara. He realizes that she is something special, and he wants to protect and save her," he said. "I think those are the things that drive this story as opposed to it being just a fist fight."

But won't it just be Superman beating the crap out of some aliens, and haven't fans seen that all before?

"Remember, Superman is a solar-powered battery," he said, "and Argo is certainly not approximate to any sun. His energy wears down. Superman spends a good deal of this story in action without very much firepower. That also makes it a more human story."

Jurgens said that Superman and the Aliens are like mom's dinner. point. "As I've described the look of the book to Greg Wright, who is coloring it, and Kevin Nowlan, who's doing [illegible] finishing it, Superman is the only bright light, the only sense of color."

Everything else, he said, will be darker, bleaker. "And that's [illegible] get into what the Aliens' milieu is all about."

Jurgens said both he and Nowlan are trying to bring a different look to the project. "It's got to feel different than [illegible] Superman comics," he said, "and it will." He added that when a character gets a new or different look, it usually [illegible] there is a new creator or creative team. That is frequently the case with high profile projects such as this one.

What I wanted to do is [illegible] see if the guy who's been doing it every month for seven or eight years can possibly make it seem a little different."

His opinion is seconded by Michael Fury, the Dark Horse editor attached to the project, who said that what he's seen is impressive. He compared the style and pacing of the mini-series to the first two Aliens movies.

"The first issue starts at a slow and ultimately creepier pace," Fury said. "We begin with that Ridley Scott *Alien* feel where you know something is going to happen, but it takes a while. Events are mounting, the tension is building. Then, when Superman finally confronts the Alien queen, the action really starts to pick up, and you shift to that James Cameron (*Aliens*) in-your-face, frenetic mode where there's something happening constantly, very exciting."

DC's Mike Carlin on **Superman vs. Aliens**

*Overstreet's **FAN** spoke with DC Executive Editor Mike Carlin about the long-delayed, much anticipated **Superman vs. Aliens** cross over with Dark Horse Comics.*

FAN: How did you decide the time was right to go ahead and do **Superman vs. Aliens**?

Mike Carlin: We had the time to do it. "We" being mostly Dan Jurgens. When Superman was dying, Dan was way too busy to do anything else. It was just he physically had more time.

FAN: Was the story plotted out and developed, and then just put on hold for "The Death of Superman"?

MC: Yes. We figured out all the beats of the story in Australia at a dinner with [Dark Horse Publisher] Mike Richardson, Dan, myself and Bob Wayne from our marketing department. It took a long time to get to it.

FAN: This obviously isn't the first DC and Dark Horse cross over, and the ones we have seen thus far have not only been neat properties being paired up, but have been really good stories. Was that the plan?

MC: We always think we have a good story. We don't set out to do a crummy story. A lot of the people who work on comics, whether they are editors, or writers, or artists, are fans of science fiction and action adventure. We're as much into these team-ups as the readers are, and it's no fun to do a team-up that is lame. It's tons of fun to do team-ups that sound cool. That is ultimately where we get our thrills as well. We hope that comes off the page to the readers.

FAN: On the few pages we've seen thus far it really seems to.

MC: This is going to be an unusual looking job for people who are familiar with Dan Jurgens' work on Superman because one of the things that I like to do when we do these crossovers is to actually try to pair up people who you haven't seen together before, who are logically connected to the properties that are teaming up so that it's not that jarring for either franchise. For a fan of the Aliens, they are going to see Kevin Nowlan, who has been associated with the **Aliens.** For the fans of **Superman,** they will see Dan Jurgens storytelling. But the combination is definitely unusual - unusual in a great way. Not even just a good way. It is one of the best looking jobs I've ever worked on.

I know that sounds like hype, but it really is true. The coloring is coming out great. The separations are coming out great. It's going to be a really, really great looking project.

- J.C. Vaughn

SUPERMAN/ALIENS
I'M ALMOST THERE. JUST A FEW MORE MINUTES...
I'VE BEEN THINKING ABOUT THE LAST KRYPTONIANS I ENCOUNTERED...
AND I'VE VOWED NEVER TO...
...TAKE A LIFE AGAIN.
I'LL BE ARRIVING AT ARGO SOON.
SUPER-SPACE!
I'LL BE ARRIVING AT ARGO SOON.

The city of Argo is far enough out in space that Superman needs a spaceship to get there. On the way, he has time to think about the last Kryptonians he encountered and his vow to never again take a life...

That covers the first and second acts, but what do they have planned for the third? Jurgens has even more suspense up his sleeve.

"When he gets to this domed city that has exhausted its supplies and life and energy, floating on an asteroid, he does find some survivors. Superman takes these survivors, puts them in the ship, and sends them back to the LexCorp orbiting space station where Lois Lane awaits. And we all know, if were familiar with the *Aliens* movies, that chances are pretty good that one of those survivors has a teeny, tiny little chestburster in 'em," he said.

Superman's sent the Aliens towards Earth? It sounds as if it could go an entire second mini series. First there are several other crossover projects in various stages of development at DC and Dark Horse. A rematch isn't out of the question, though.

"They sent out a number of probes saying 'We survived, but our supplies are gone,' and Superman knows all this to help. Once he gets to Argo, he finds that it has been infested by the Aliens."

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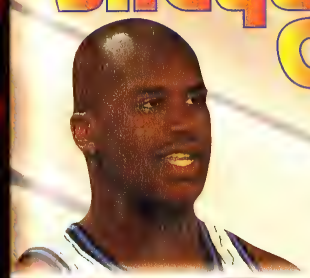
Summer 1995

CELEBRITY FAN:

Shaquille O'Neal

by Hank Bordowitz



So where does a seven foot, one inch, 300 pound basketball star read comic books?

Pretty much anywhere he wants. Especially the Orlando Magic's all-star center Shaquile O'Neal, who makes a habit of smashing backboards with his slam dunks. He's got a gold medal from the Olympics and a platinum album from selling a million of copies of his rap debut **Shaq Diesel**. He starred in the film *Blue Chips*, and serves as a celebrity spokesman for Pepsi, Spalding, Reebok and many other companies. He's even the star of his own video game, **Shaq-Fu**, a fighting action game from Electronic Arts. And with all that going on, he still finds time to read his comics.

"It definitely takes my mind off of things that are bothering me," the 22-year-old athlete comments. He says, "I've been reading comics since the age of 15.

In the seven years he's been reading comics, starting with an issue of **Spider-Man**, Shaquile O'Neal has accomplished a lot. Could this be a coincidence? We think not.

As an extraordinarily tall teen, he put up with a lot of ribbing. "I was a real tough kid," he explains. He also dished it out. "I liked to pick on kids that were smaller than me and most of them were."

The son of an Army sergeant, he grew up around the world. By the time he was 13, the already extra large Shaquile was being mistaken for a soldier by strangers on Army bases. At Cole HS in San Antonio, Texas, his team was won 68 games and only lost one.

During his senior year, they were undefeated for 32 games (bet the kids stopped teasing him then). Cole won the Class AAA title that year, and Shaq was invited to play in the McDonald All-stars Classic and The Dapper Dan Classic and named MVP of both. He also earned **Parade Magazine**'s All American honors. In College at Louisiana State University, he was Associated Press, United Press International and **Sports Illustrated** National Player of the Year after his Sophomore season.

After his Junior year he applied for the Pro draft, where he was the number one draft pick of that year, acquired by the Magic. He was Rookie of the Year and twice made the All-Star team. Only into his third pro season, he is already one of the most recognizable athletes in the world.

All this considered, it's not surprising that he's a **Superman** fan. "I like him because of his supernatural abilities," O'Neal remarks. In fact, he thinks he resembles Supes in looks and attitude (he's certainly able to leap tall baskets in a single bound). Shaq jokes that both he and Superman are tall, dark and handsome. "I wish I could do what he does, but that wouldn't be fair," he adds.

O'Neal is not the kind of guy who can go to the local comic store without attracting attention. One of the advantages of being a star, however, is his status gives him the ability to order his favorite titles directly from the companies.

©1994 Barry Dunaway Photography

Among the things that have kept Shaq reading comics is that, as far as he's concerned, they keep getting better. He says that in the time he's been a fan, he finds an improvement in both the content and graphics of the comics he reads.

One exception to that are the books that feature Shaquile O'Neal. Scorecard has the official license to use his likeness in comics, though they have yet to use it. Several unauthorized books have cropped up, however.

"I've seen some at flea markets," he remarks. "It's hard to keep track, but my attorneys do their best".

Some might find the image of the massive Shaquile O'Neal whipping out the latest issue of **Superman** on the team bus kind of amusing. Still, nobody laughs at Shaq to his face, and nobody on the Magic (or their opponents for that matter) razzes him about his fondness for the Man Of Steel.

"I always do what I enjoy", he says. As to whether people give him a hard time about his comic habit, he offers his trademark smile and points out, "not many people have the nerve".

PREVIEWS The EXCITEMENTS Inside

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Ain't A Library!

by Peter David

I remember the floor very clearly.

It was large black and white squares, or at least that's what they were originally. They were so covered with years of grime and dirt that they might as well have started out as black and gray.

The floor sloped a bit, angling downward from all directions towards a large grillwork smack in the middle of the floor. I was never quite sure of the intended use of it; what it did, in practice, was serve as a money magnet. I'd walk into the store with four quarters. If I was sloppy pulling them out of my pocket, or if I was holding them and relaxed my grip, then the quarters would hit the floor and the bend of the floor would send the coins rolling into the grid before I could grab them. At which point the newsstand dealer would inform me that the grill couldn't be moved, so tough luck. (Although I suspect to this day that the dealer was not only capable of moving it, but probably made a downpayment on a hacienda in Lisbon with all the money he scarfed.)

This didn't happen all that often. Usually I managed to hold on to my four quarters. That was my weekly allowance. You may laugh if you wish. Those four quarters, however, purchased eight comics, with four cents left over. Now who's laughing?

The news store was situated on Bloomfield Avenue in Bloomfield, New Jersey, which I came to regard as my hometown. I don't recall the store's name. I suspect it's not even there anymore.

The comics were racked in built-in wall shelves. They were not in any particular order. They were shoved in helter-skelter. There was simply no way of knowing which titles would come out when, or even if they'd come out. This wasn't so much of a hassle with DCs, since every issue was self-contained and nothing ever built on anything else. It just wasn't a problem.

It became a major pain in the neck when I started getting into continued stories, particularly with Marvels. I'd read an issue of **Fantastic Four**, for instance, and there would be a cliffhanger ending. The next time I'd find an issue of **FF** it would be two months later the story had already been resolved, and it was on to the next thing, leaving me hanging.

There were no back issue bins. There were no pull lists, or pre-ordering. No cross-company subscription services. No carefully racked displays. No computer networks to search out missing issues or ask, "Hey, what happened last issue?" No computers, for that matter. No cable TV (which I told one kid recently, and he scratched his head and asked, "Then ... how did you watch Nickelodeon?").

In fact, there was no electricity. We were forced to watch TV by candlelight, the walls shaking around us while dinosaurs walked the earth.

Okay, it wasn't that bad.

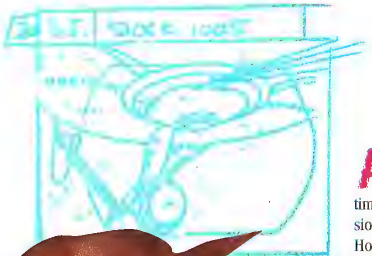
To modern fans, it would seem primitive, even incomprehensible. Yet, I was perfectly happy with the Way Things Were, because it was all I knew. People ask me if I knew I wanted to write comics when I was a kid. Write them? Most of the time my dreams were limited just to being able to find them.

As I'd look through the comics, trying to search out what I was missing, praying that I wouldn't drop a quarter (and be out two comics because of my clumsiness) I knew I could always count on the newsstand owner to offer these helpful words of wisdom:

"C'mon, move it, kid. This ain't a library."

To those days, and to that ungrateful individual and his pile of hoarded quarters, I dedicate this column. If you want to read it in the correct venue, I suggest you hide it in your schoolbook and read it during class. Or, even better, under your blanket at night, aided by a flashlight. TM

THE ANIMATION PRIMER



Animation is sometimes defined as the illusion of movement. However, it is no illusion that its popularity is at an all time high. As one of America's few original art forms (Jazz, Rock and Roll, and Comic Strips being some of the others), the desire to see the films, as well as to buy the original art, has never been stronger. With the phenomenal box office success of **Aladdin** and **The Lion King**, and the consistently high ratings of TV shows like *The Simpsons*, *Batman*, and *The X-Men*, animation is HOT!

This year marks animation's 100th birthday, and while everyone recognizes the cartoon as the finished product, what truly makes up one of these amazing films and how the market developed is still somewhat unclear.

Hand courtesy of The Jeff Dillon Collection (Limited edition #1 of 2. Make us an offer.)

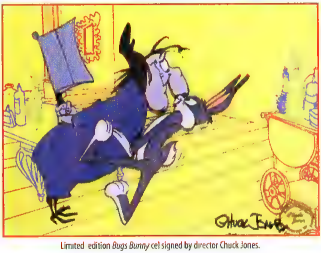
THE BEGINNINGS

While animation has reached this illustrious milestone, only recently has the art from these wonderful films been truly appreciated. The biggest reason for this belated respect is the art for these films has always been thought of as just a means to an end. It is the actual, final film that has always been considered the valuable part of animation. As crazy as this now sounds, after the art was photographed it was no longer needed and was thought only to take up valuable space or costly materials. Throughout the century, the art from most animated cartoons has either been destroyed or washed clean and re-used to save money. The only exception was Walt Disney, who had the foresight to save most of his animated material.

He was the first to develop an archive to assist his artists when they would make other animated films. Most of the other studios continued to destroy or discard most of their production materials, causing the surviving art to be quite rare and valuable. Other than Disney, most of today's older pieces survived only because of the few instances when animators or studio workers would take a piece home as a memento or keepsake from a favorite film.

Disney was also the first to attempt to market animation art. In 1938 he made a deal with the Courvoisier Gallery to sell original production elements from Disney's first full length cartoon *Snow White*. They thought they were on to something big when some pieces sold at the then extraordinary sum of $75 dollars. They were never able to fully explore this opportunity because of the beginning of World War II. This severely hampered Disney's efforts and caused them to discontinue the project. The Walt Disney Company tried again, many years later, when they began to sell their original art in their new theme parks. Despite their moderate success, animation art (even in relatively recent times) was still thought of as excess material from the making of the films. The asking prices of $5-$50 reflected this conservative thinking.

It was not until the early 1980s that other studios started to follow Disney's lead and began to sell and market materials from their animated films. Today, animation art is considered one of the hottest collectibles in America, and possibly the world. Those Disney cels that were selling for $5 are now selling for thousands. Animation art as a whole has shown a dramatic increase in prices and appreciation over the last few years. Now, most of the major studios are aware of animation's significance. They have developed special art programs so collectors and fans can buy representations of



Limited edition *Bugs Bunny* cel signed by director Chuck Jones.

The Language of Animation...

Cel [illegible] material [illegible] made [illegible] be [illegible] during [illegible]

Production Cel [illegible] used [illegible]

Publicity [illegible] by a [illegible] film [illegible] in [illegible]

Model Sheet [illegible] poses [illegible] to [illegible]

Rough Drawing [illegible] usually [illegible] main [illegible]

In-Between Drawing [illegible] by [illegible] which [illegible]

Layout Drawing [illegible]

Production Drawing [illegible]

Storyboard Drawing [illegible]

Backgrounds [illegible]

Color Model Cel [illegible]

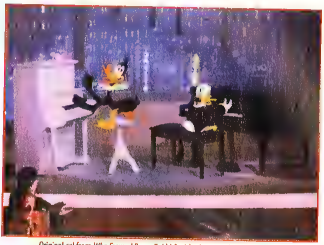
their favorite characters and cartoons while owning a piece of history.

As popular as collecting animation has become, it is still a relatively new field; so it is not too late to begin your collection now. A little knowledge and a strong desire to have fun will help you to be successful in this new and exciting endeavor.

WHAT IS ANIMATION ART?

A theatrical film is shot at 24 frames per second. Animation is also shot at the same speed but is usually "shot on two's." This means every cel is photographed twice. So, for every second of animation, there can be approximately 12 cels, for every minute, 720 cels and for an hour: 43,000 cels. Be careful… because the numbers do lie. Not every second of animation is in full motion. Many times particular scenes are "frozen" and there is little to no movement. In many cases only certain body parts move, such as the mouths, hands, or legs, to reduce time and costs. These techniques (limited animation) drastically reduce the amount of available animation.

More importantly, not every cel has value. Many cels are for special effects, or include only body parts like those mentioned above. Another problem is not every complete cel is perfect. Some may have eyes closed, images may be cut off, or some may have the characters' backs turned. These types of cels are common to any production. Usually, in any animated film, it is estimated that only 25% of the production is marketable. This drastically reduces the availability of quality images, and creates an interesting example of supply and demand. It also creates a need for limitations.



Original cel from *Who Framed Roger Rabbit?* with photographic background.

THE LIMITED EDITION MARKET

Since production cels and drawings ar
one of a kind, there are tim
when collectors are not abl
purchase their favorite cha
ters or scenes. There are al
many times when the origin
art is either not available, h
been lost, or possibly destro
To help satisfy the public's
increased demand for quali
animation art, many compa
have begun to produce limi
editions. These limited editi
can come in various forms
at different prices. The two
popular are hand-painted c
and seri-cels. A hand-painte
limited edition is a cel that h
been painted exactly like the
original production cels, but
particular character or favorite scene is re
duced a limited number of times. Due to t
high cost and difficulty producing these cel
edition sizes are extremely small. An averag
edition ranges from 125-750 pieces com-
manding prices of $300 to $2000 dollars.

The Language of Animation...

Master Background - ...addition...

Key Background - ...

Production Background - ...

Hand Inked Line - a techni... process...

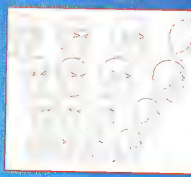
Xerox or Silk - ...a process by...

Pull Animation - ...

Limited Animation - ...

Stock Scene - ...

Model Sheet - A group of different poses and angle... of one or more characters to serve a... model for the animators to insure th... would all play similarly.



art cel is a silk screen image on acetate These cels are produced by serigraphy, a painstakingly difficult process where each color is meticulously separated and transferred to acetate in perfect registration. The edition sizes are usually higher with this type of art because more can be made at one time. However, it is a very expensive process, so companies usually make relatively small editions of only 1000-3000 copies of each image. Due to the small quantities produced by both of these products, they are often hard to come by when they are made of popular characters or shows. Both of these types of art can command a large premium when the editions are sold-out.

WHAT TO LOOK FOR IN ANIMATION

Animation, like life, has many different tastes and styles. Still, there are a few helpful hints everyone should know before buying animation art.

A general rule: A cel is like a photograph; the better the image appears, the better it is.

When buying animation, try to have the character's eyes open and facing as far forward as possible. Large, full figure images are generally rarer than others, but larger waist up images are also unique. Always try to have the image size as large as possible, and avoid cels whose images cover less than three inches on the cel. Be aware that hand-inked cels are usually worth more than others, but most modern animation uses photocopied lines.

Limited edition cel from Walt Disney's *Song of the South*

With production cels, be wary of trimmed and pasted cels, be sure they are real and from the production the dealer says they are.

Try to avoid cels that are chipping or the paint is separating, these will only cause more trouble in the future. Ask the person from whom you are buying the cels if they were restored. Restoration is expensive, and it is possible they are transferring the cost to you. You may want a cel that has not been restored because it is considered more authentic. With limited editions or seri-cels make sure they are always accompanied by a studio seal on the front and certificate of authenticity. As with anything else, beauty is in the eye of the beholder… so always buy pieces you like. Do not buy what others tell you to, or art that someone says will supposedly go up in value. If you like it, buy it! If not, then don't! Cartoons are a universal language, enjoyed by the young and the old, by both males and females, it has something for everybody, SO ENJOY! But, be careful, because like potato chips, with animation… you can't just buy one!

Warner Brothers and Disney cels courtesy of Diamond International Galleries. Star Trek animated series cels courtesy of Royal Animation Arts, Inc.

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THE EMPIRE STRIKES BACK FIFTEENTH ANNIVERSARY

In June, Topps is celebrating the 15th anniversary of the release of *The Empire Strikes Back*. There will be a special issue of **Star Wars Galaxy Magazine** (with a cover by **Gen**[13] art team Jeff Campbell and Alex Garner) and the second set of Topps WideVision cards (featuring *Empire*, of course). If you've seen **SWGM** or the first set of WideVision cards, you'll probably want to pick these up, too!

SHADOWS OF STAR WARS

Word on Lucasfilm's formerly top secret project, **Star Wars: Shadows of the Empire**, is now in progress. It is a multi-media effort that will involve a novel from Bantam Books by Steve Perry, a Dark Horse comic series and a state of the art video game. The story involves the time period between *The Empire Strikes Back* and *Return of the Jedi*. The Empire has developed a relationship with an organized crime network and has become increasingly dependent upon it. So get ready to visit a land that is not so very far away after all (due in 1996). Other product areas will be announced soon, so stay tuned to **FAN** for more details.

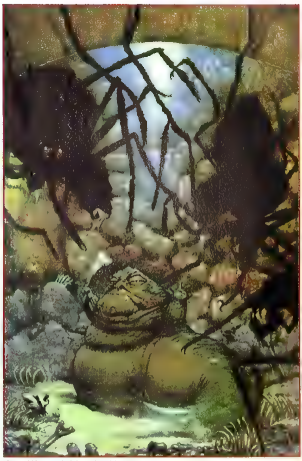
THE HILDEBRANDTS RETURN

The Hildebrandt Brothers, Tim and Greg, artists behind one of the best-known posters for the original film, are returning to the realm of *Star Wars*. The artists of the rejuvenated **Terry and the Pirates** newspaper strip will be illustrating the cover for a future issue of **Star Wars Galaxy Magazine** from Topps. Haven't we mentioned this mag before? Sure, but cool is cool, right?

Star Wars and Terry and the Pirates artists Tim and Greg Hildebrandt, left and right, with FAN's own Card Shark, Max Gottfried, at Comic Book Extravagana in New York last December.

QUALITY IS JABBA ONE

If you've missed **Star Wars: Jabba the Hutt**, it's a new quarterly addition to the Dark Horse *Star Wars* line of comics. In terms of seriousness, it falls somewhere in between **Dark Lords of the Sith** and **Droids**. The first issue was a fun read, and future issues look to carry on in the same spirit...



Star Wars: Jabba the Hutt-The Dynasty Trap.

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TONY DANIEL
SPAWN
BLOOD FEUD
As part of Spawn month, Tony Daniel, the artist on the new SPAWN: BLOOD FEUD mini-series (which also features Alan Moore's talents) spoke to
Here's what the hot young artist had to say about Marvel, Todd McFarlane, Alan Moore, dentures, Image and why his feet

FAN: You are probably best known for your work on X-FORCE. Was that your first big break into comics?
TONY DANIEL: Yeah, even though I worked in comics before, that was my first real project.

What are some of the other projects you have done?
I did maybe 9 issues of **Elementals** which are going to come out later this year. Other than that, **X-Force** was my big break in terms of people seeing my stuff actually being printed. The other thing, with Comico and the **Elementals**, was just drawing comics and someone giving me a check. That was it. No one else saw it or anything. I know they are going to relea all my old stuff, which looks like my old stuff.

You no longer work for Marvel. What were your reasons for lea ing a company like Marvel and a popular book like X-Force?
I pretty much made a clean break from Marvel after I finished up with

Gambit and the **Externals** #2. That was my last project for them. I can't say I was treated unfairly, I was treated okay in terms of working conditions. I didn't leave for money reasons either, I just felt I couldn't be myself. I was constantly trying to change my look each issue because I really wasn't happy with my own work. I didn't feel that other people were happy with it either. I was thinking about leaving **X-Force** and the whole **X** line all together. I was honestly going to try to do a single character like the Hulk or Spider-Man. I really wanted to get out of working on an **X** book. There were a few other rumors for my leaving. My inker, who has a great deal to do with any success that I'm getting, Kevin Conrad, really felt that there wasn't any loyalty from Marvel to us, and especially him. They tried to replace him a few times and I managed to keep him working with me. Kevin's job was really never secure. He really got fed up with it and decided to make a run for it, and I went with him. After that I started doing **Spawn**.

Do you floss?
Say that again?

Do you floss?
Do I what?

Dental floss?
Do I use floss when I brush my teeth?

Uh-huh.
Actually lately, yeah.

How long have you been drawing comics?
Well, I've been drawing comic books since the fourth grade. I was actually doing comic books with full stories and their own characters.

Who are your biggest influences?
In art field all together, I would have to say (I've got a lot of them) one of the people that made me want to be an artist since I was 9 years old is Frank Frazetta. He is no main art influence, in terms of inspiration. I really don't have a lot of Frazetta style in my work, but he inspired me to reach that kind of level of artistry, not that I'm at that level or anything. After seeing him, I always wanted to be something like that in one way or another. In comics it ranges from Kirby, when I was younger, to Jim Lee, when I was in my teens. Lately I've been getting into Frank Miller and that's about it. I don't see a whole lot going on in terms of new people, but Frank Miller is somebody whose story captures my eye.

Do you ever get excited when you see your own work up on the racks in comic shops?
I don't get excited when I see my own work. I look at it and go "Uhhhh!! Oh God, I can't believe they actually printed this stuff." Maybe that will change in the future, but when I see my work, I just look at it and the things I did wrong, and try to do better next time. I don't get excited. I'll look at it and see what the colors look like. I do get excited if they've done a good job, which never happened with Marvel. But I've seen some colors come in on the **Blood Feud** series and I'm completely blown away with what Todd Broker, our colorist, can do. He has done a better than expected job as far as I'm concerned with the coloring. He just blew everyone away.

The work I've seen for the series looks really good. It looks pretty exciting. How did you get hooked up with Todd McFarlane?
Well, Kevin Conrad is good friends with Greg Capullo. One day Kevin had to go to Greg's house to ship over some pencils [penciled artwork] to Todd McFarlane (Greg was on vacation). Kevin threw in some samples of his inks over my pencils on some of the **Gambit** pages. Todd saw it, liked it and he wanted Kevin to do a little bit of inks for him to help him out in a deadline crunch. Next thing you know, Kevin told Todd McFarlane that I wasn't very happy where I was at. It just so happened Todd needed somebody for the **Blood Feud** mini series and that's how I got hooked up.

Is it true that McFarlane makes everybody who draws Spawn eat 2 lbs of lime green Jell-O? I've heard rumors.
Actually that is true. You have to, at least three times a week.

That's not the first time I've heard about this, but he's Todd McFarlane, so what can you do? What were some of your favorite comics as a child?
Well, when I was a kid, I would have to say that it was **Spider-Man** and **The Hulk.** I remember posing for my kindergarten picture thinking I was the Hulk. So my parents see the pictures that they paid for (the school photograph), and they see me making this grimace with my arms extended, hands clenched and my teeth gritted and I'm doing the Hulk interpretation for my class photo. Of course I got a butt whipping for that. They weren't really happy. I'm sure my mom still has it somewhere. I had the haircut for the Hulk at the time. It wasn't green, but it went straight across

How did you feel when you found out that you would be working with Alan Moore on the Spawn: Blood Feud series?
I've got to admit I was really scared.

Yeah, I would be too. He seems like a scary guy.
Actually, I talked to him on the phone a couple of times already and he is the nicest person that you will ever come across. He's one of those people that when you get off the phone you say, "Man, he has got to be the nicest person I've ever talked too." He is extremely nice and friendly and helpful. He took all the intimidation and fear I had away after the first two minutes of talking to him, kind of like how Johnny Depp was when he met Marlon

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Grendel on that movie [*Don Juan DeMarco*]...I'm comparing it to something of that nature. When I talked to him, he just totally put me at ease, and I love working with the guy now that I've completed an issue and a half. I look forward to doing another one with him.

Has any of his previous work had a significant impact on you?
I've only known of the legend of Alan Moore. I've got to say I don't really read too many comics myself. I've heard of him, and it was obvious this prestigue he had about him, but I don't think I've read anything from him prior to this. Now that I am reading these four issues here, I can see what kind of work he is capable of. I am thinking of backtracking and seeing what else he has done. I've seen a couple issues of **Spawn** that he did. It's kind of creepy and eerie and scary. I like it, it's really cool.

How do you see your current work on Spawn with Alan as compared to his previous work for Image (specifically Spawn #8 and The Violator series)?
It's a lot more complex. There is a lot of stuff going on in here that is mystery related. You don't really understand what is happening until you've read a couple of issues. Then you will see certain little symbolisms and things that we're trying to show the audience, subliminally, what's going on. There is so much going on in the story that it just takes you for a huge ride. His other ones did too, but here it's a lot more complex. It's a very deep story line and there is a lot of action in it as well. It's like a mind journey, it totally takes you on a mind trip.

Does the complexity of the work put more pressure on what you do?
She is actually helping me become a better artist, now that I have done a couple of issues with him. He does thumb nails, where he shows you what he is thinking for each page. What I do is look at it and reinterpret his own images and it's only helped my story telling like ten fold. Actually, my art work doesn't even look the same, I don't think, as it did on X-Force. This comes from a lot of different things, but working with Alan forced me to look at the pages in different perspective. There is a lot more going on in these pages than when I was working on **X-Force**.

It seems like you're enjoying this a lot.
I am. I almost don't want this thing to end here. I'm having such a good time working on it, but I'm almost halfway through.

Do you know if Alan Moore flosses?
I'd have to say he probably does.

Would you say that he is aware of the importance of good dental hygiene?
I'd have to say so. He has a lot of good manners. I'd assume he'd also have good dental hygiene as well.

Are you a cat person or a dog person?
I'm allergic to cats. So I love dogs.

Did you ever eat one?
By accident

Did you notice that it doesn't really taste like chicken?
Um, it tastes more like a duck.

What are your plans for the future? What is next after all of this?
Well, I think I'm going to be working with Todd on a few more projects with Spawn. I hope I'll be working with Todd so I can learn as much as I can from him about the different aspects of the comic industry, as well as putting a comic together. Todd is basically doing everything that I would like to do in the future. I'm looking at him as a teacher right now. I know I've got bigger plans than just doing a book, but I've got a long way to go and a lot more to learn before I attempt to do it. If I'm going to do it, I'm going to do it right. I'm having so much fun right now, and I want to improve so much. I want to be at the best that I can be before I'm ready to offer somebody something that is totally me. I really want it to be a package that you can't miss. I don't want to do it right now. Besides, I'm having too much fun working on **Spawn** with Todd and everybody.

So right now you're in a learning stage that you're really enjoying.
Definitely. In fact, if you look hard enough, you might be able to see what I've learned issue by issue. I'm always trying to learn something, and I'm always trying to do better than I did the month before. I'm always trying to out do what I did last month. If it doesn't look as good as last month's issue, I didn't do my job. That's why my art doesn't really stagnate, it doesn't stay the same. My work is constantly evolving and changing and I don't think it's going to stop any time soon. I don't have a specific style that I'm pinned down with right now. I have the freedom, sub-consciously, to do whatever I feel needs to be done to do the book. Some people like the same thing and expect certain things from their artists, all I really want people to expect from me is a quality book. I don't mind throwing people for a loop every now and again and shock everyone. They won't expect what I'm going to do next. I'd rather keep people on their toes. The last thing that I want to be is predictable. If you can predict me, I'll go out of my way to do something completely different just to make sure you're wrong. That's just the kind of person I am.

I was told to ask your shoe size. I don't know for sure, but I think someone I work with is planning to send you some nice foot wear as a surprise. So what is your shoe size?
Just tell them to send me some sandals, just as long as it shows off my feet, because I do have good looking feet. Everyone can vouch for this. My feet look good. In fact, some girls are afraid to date me because my feet look better than theirs. I had this one girl that just didn't want to take her socks off because she felt like she was going to be humiliated. My feet intimidated her feet. I can only date girls with good looking feet. My shoe size is 9 1/2.

What is the first thing you do after every meal?
I probably watch TV.

What?! You don't floss?! You should floss after every meal.
I should floss you know, but I forget.

In a reality much like our own and yet clearly different, a force exists which can turn any woman into an avatar of justice who will right wrongs and punish the guilty.

Lady JUSTICE

JOHN J. JAKES'

MULKON EMPIRE

HALF A MILLENNIUM IN THE FUTURE, A VAST EMPIRE BUILT ON WASTE DISPOSAL IS THREATENED BY INTERNAL STRIFE AND THE POSSIBLE REVELATION OF THE TRUTH HIDDEN BEHIND ITS EXTENSIVE PUBLIC RELATIONS CAMPAIGN....

A LEGENDARY AMERICAN HERO WALKS THE MEAN STREETS OF THE ART DECO NEW YORK CITY OF 2052 AND FINDS HIMSELF THE LAST BEST HOPE IN A RENEWED BATTLE AGAINST A CENTURY-OLD EVIL....

MICKEY SPILLANE'S

MIKE DANGER

MAY DEBUTS

By Jack Curtis

Justice, they say, is blind, and perhaps only the fertile imagination of Neil Gaiman could convert that image into a startlingly different heroic concept in which a mystic blindfold becomes the symbol of a supernatural force through which the universe rights those wrongs that mere human endeavors cannot.

In this dark and often violent series, that force—which manifests itself to the chosen as a blind, golden-tressed woman in black, draped with chains and holding the scales of justice—is able to possess the mind and body of any woman who accepts the blindfold and give her the necessary abilities to see to it that those who do evil do not go unpunished. A woman who takes on the mantle of Lady Justice, says Gaiman, "becomes the implacable enemy of a specific injustice and remains Lady Justice until either the wrong is righted...or until the host body is killed."

Tough stuff. And just as tough is writer C.J. Henderson's hard-bitten description of the way the force works: "Justice is a menacing thing. It sees us all evenly, accepts no excuses, plays no favorites. Justice is indeed blind. In our stories, Justice comes and gives each woman a black and white set of values and provides her with the skills to do what she has to do."

Henderson is a crime and fantasy writer with two paperback series in Berkley Books' Prime Crime series. His most recent book, **Some Things Come Back**, featuring private investigator Teddy London, appeared on the racks last month. He's also done a wide range of comics work for Marvel, Acclaim, Penthouse, Archie and other publishers.

Writing **Neil Gaiman's Lady Justice**, he says, is a kick and a half. "It's really not a book about a specific character," he explains, "because there is a new and different Lady Justice in each story that we tell. Only the blindfold, the concept of justice itself, continues from issue to issue. And even the blindfold is an amorphous thing, something that is or isn't there, depending. Some people see it, some don't. I think the truly evil see it because they're not afraid of justice, they think they can stare justice in the face and beat it, that they will win in the end. And it confuses them, of course, as justice always confuses the purely evil. How can this blindfolded woman do the things she does?"

In "Hope and Dread," the opening chapter of the initial three-chapter story arc, Janine Farrell, a former ballet dancer confined to a wheelchair after an automobile accident, sees the rest of her world destroyed in one violent afternoon. She has rushed to the hospital in an ambulance with her seriously injured brother, who lies dying on an operating table awaiting the blood transfusion that can save him. But a band of black market thieves raids the hospital's blood bank at that very moment, dooming the injured man. Her other brother, a policeman, is shot down before her eyes when he attempts to stop the thieves.

Created by Neil Gaiman, Written by C. J. Henderson, Penciled by Michael Netzer, Inked by Rick Magyar, Covers by Bill Sienkiewicz (variant cover to Issue # 1) and Dan Brereton

After Justice appears to Janine in her dreams and offers her the chance for revenge, the distraught young woman accepts the blindfold and embarks on a dark and violent journey of retribution. Henderson hints that she will discover in the end that Justice is a demanding mistress and that there is a price to be paid for having accepted the offer for revenge.

Henderson is the primary writer on **Lady Justice** and will set the tone for the series, says editor Chris Mills, but other writers will also have the opportunity to work with Gaiman's intriguing concept. Henderson has already completed a one-issue story about how a cruel and heartless gigolo who hates women is dealt with by an incarnation of Lady Justice. He is also working on another three-part tale in which the blindfold is passed to a female prosecuting attorney who is frustrated by her efforts to bring certain criminals to justice. These will be scheduled after a three-part story by novelist and comics writer (**Elfquest: New Blood**) Wendi Lee, which runs in issues 4-6.

"Wendi's story is about a Latino street gang girl in an East Los Angeles barrio and is very different from C.J.'s," reports Mills. "When an innocent young girl is wounded and crippled in a drive-by shooting by members of a gang to which this character belongs, she is just torn up emotionally. The character's street name is Beauty, and she is not a bad person—she's a member of the gang because this is the way you survive on the streets. While she struggles against it, she eventually accepts the role of Lady Justice—her blindfold is a bandanna she wears tied around her hair and sets out to balance the scales."

Michael Netzer and Rick Magyar are the art team for the series. The first issue will feature variant covers, a technique that has proved popular and successful for Tekno • Comix in recent months. One version is a striking portrait of a two gun, blindfolded Lady Justice by regular cover artist Dan Brereton; the alternative is a more impressionistic painting by Bill Sienkiewicz which shows a ghostly image of Justice shimmering behind a set of perfectly balanced scales.

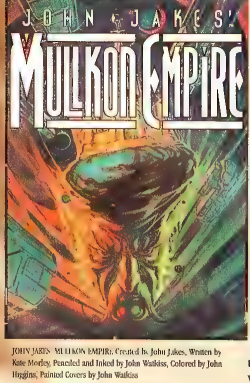
When John Jakes, the successful and acclaimed historical novelist known for his sprawling family sagas, agreed to create just such a concept with a science fiction setting for Eclipse • Comix, he found the task a bit more daunting than he had expected.

"I really couldn't come up with the right business for the family to be involved with for a long time," the best-selling writer acknowledges. "Then I happened to read in the Washington **Post Weekly Edition** a story about how trash haulers in Europe, especially in Eastern Europe, were making literally billions of dollars because they were performing a very necessary service. Well, there's certainly going to be garbage of some sort or other in the future, so why not put my family into the waste management business? From there, everything fell into place."

It turns out to have been an inspired idea. "It's a marvelous concept with an enormous amount of potential," says writer Kate Worley (**Omaha the Cat Dancer**), who has scripted the first six-issue story arc. "You start with a family saga, which is such a common form and excellent story-telling medium and yet rarely used in comics. Then you add in all the possible complications regarding waste management between different cultures and races. What you waste, I might find valuable, and what I discard might turn out to be harmful to you. Plus, you can get a very good understanding of any culture's degree of concern for its environment by seeing how it chooses to dispose of those things it cannot use."

The time is some 500 years in the future, and Mullkon Industries is one of the universe's most powerful business dynasties. A new process of disposing of waste by dumping it into black holes is proving to be a full-scale disaster. As the first issue opens, huge asteroids of debris are emerging elsewhere in the universe, threatening populated planets there and causing widespread destruction. It turns out, as readers will learn through the research of a scholar hired to trace the origins of the Mullkon empire, that pollution for profit is an old family tradition and that the dynasty's questionable beginnings in the jungles of Africa have been glossed over and hidden for centuries.

The reigning generation of Mullkons are a fascinating lot, starting with the ancient and mysterious Gamy, an enigmatic figure of indeterminate sex who still wields great power and influence in the halls of family power. The ruling patriarch, Kai Mullkon, is willing to do whatever is necessary, including covering up the black hole disposal problem, to complete his negotiations with the Arcadian Alliance for lucrative new contracts and to protect the family's name. This means, among other things, keeping his half-brother, Azo, of mixed Terran/Azorian parentage, out of the sight of the racist Arcadians. Azore, meanwhile, is in the process of discovering some disturbing family secrets buried in the research of his Aryan Jeremy Scrivener. And Kai's son, Raf, the sole heir to the empire after the tragic deaths of his two brothers, is altogether too willing to put his life at risk for his father's comfort.



JOHN JAKES' MULLKON EMPIRE: Created by John Jakes. Written by Kate Worley. Penciled and Inked by John Watkiss. Colored by John Higgins. Painted Covers by John Watkiss

Among the offspring, Raf's son, Joss, manifests his forebears' cruel streak but not their courage, a failing that will have deadly consequences. Joss's twin, Karma, is destined for an unhappy surprise when she accompanies glamorous Aunt Lucretzia on one of her periodic jaunts to the galactic capitol. And cousin Bambina appears to be hanging out with some folks whose activities seem inimical to family interests.

Worley, who showed her skill at handling a large and complex cast while scripting **Omaha**, says that the potential for exploring and building upon the intricate relationships among the Mullkons helped attract her to the project. "I don't like strictly black and white characterizations," she admits, "characters who are all good or all bad. The way John set it up, everyone in the Mullkon family has an agenda of his own and has real motivation for what he or she does. That's a dream situation for a writer."

Jakes, whose only previous comics experience was "a couple of **Conan** stories for my old pal, Roy Thomas, when he was editor at Marvel Comics 20 years ago," returns the compliment. "I have been very impressed with Kate Worley's work," he says, adding that "I also think that (artist) John Watkiss is absolutely terrific."

Worley echoes that second comment. "That is the best comics work I've ever seen John do," says the editor. "John has done a beautiful job of capturing the characters," chimes in Worley.

Watkiss, who is doing painted covers for the title as well as the interior art, says that he's "grown quite fond of this project. I'm always looking for stories with interesting characters in them, characters of varying age groups and aspects which provide me with a bit of a challenge. I have that in this story, and I've further tried to give the whole work a glitzy, futuristic look, but always with enough structure and form underneath so that there is some substance to it all."

MICKEY SPILLANE'S MIKE DANGER

My idolizing Mickey Spillane as a youngster has everything in the world to do with why I became a professional writer," admits Max Allan Collins, the novelist (winner of two Shamus awards for his Nathan Heller thrillers) and comic scripter (Ms. Tree). "To be a co-creator and collaborator with Mickey, well, it's not possible to even begin to express what that means to me."

Collins and Spillane, who have become good friends over the past quarter century, were already looking to collaborate when Tekno Comix asked them if they'd be interested in coming up with a concept for a new title. "I'd lost my assignment writing the **Dick Tracy** strip after 15 years, and Mickey and I were talking about turning some of his Mike Hammer books into graphic novels," Collins says, "and then Tekno contacted us. We were told that whatever we developed had to have a science fiction background, and we finally decided that it would be a great idea to take a classic American private eye, one that was clearly and recognizably a Spillane-type character, and put him into a futuristic setting."

Mike Danger was actually the unpublished prototype for the phenomenally successful Mike Hammer character, developed by Spillane half a century ago when he was one of the early writers in comics. "I wrote for **Captain Marvel, Captain America, Sub-Mariner, The Human Torch** and lots of other characters," he recalls. "Comics were a great training ground for writers in those days."

The first issue, except for its final page, takes place entirely in 1952 and sets up the rest of the initial six-part story arc. Danger is brought 100 years into the future at issue's end, just after he uncovers a plot by escaped Nazi war criminals to preserve themselves in hibernation chambers until they can reemerge and continue their evil work. The hero inadvertently joins the slumbering villains in their chemical induced sleep, not to awaken again until an entire century has passed. When he begins to explore his new world, Collins promises, he will discover that he is not the only person from the past to have revived.

"We'll have some unusual twists that should make this lots of fun," says Collins, "starting with having this very 1950s kind of guy in a totally new environment. Yet, in some ways, because New York was completely destroyed by the three-day Nuke War with Korea in 2013 and has been rebuilt in the idealized Art Deco style popularized by science-fiction artists of the '30s and '40s, this future city, it's now called New York, or New-2 for short, is actually not so strange to him at all. In fact, because he never lived through the period from 1952 until our present day, he actually finds things that we are familiar with, like Vietnam and Watergate and the sexual revolution, as confusing as anything else."

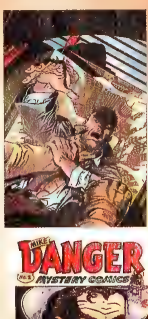
Danger is a celebrity of sorts in his new world. "He made the history books," says Collins, "so people are aware of who he is and what he did. As a result, Mike is treated the way Davey Crockett or Wyatt Earp would be if they were walking around today. Because of that status, and because New-2 is dealing with a sudden outbreak of violent crime which policemen of the era have no idea how to handle, he's given pretty much carte blanche to operate the way he always did." In fact, to make Danger comfortable, authorities perfectly recreate his 1952 office and provide a hologram of his 1952 secretary, Holly Graham ("I'm forever guilty of bad puns," Collins admits).

"There's always been that issue of unrequited love between the classic PI and his secretary," says Collins, "but it's particularly interesting here. This new Holly can move around and interact with Mike and she has all the memories of and really believes that she is the original Holly. But if he goes to put his hand on any part of her, it will pass right through her. They can have the same relationship they always had, but they can never touch." That stress may be alleviated by the fact that Danger's police contact is the beautiful great granddaughter of his 1950's pal, Pat Chandler. Collins says, but that is not certain as yet.

"I'm not a science fiction writer," says Collins, "so all of this is very new and different for me. It seems to be one of the things my career keeps bringing me to, combining the classic private eye story with some other form. My Nate Heller stories are historical fiction told through the eyes of a private eye. The recent **Johnny Dynamite** series I did for Dark Horse was horror with a PI motif. And now this."

Everyone involved has high hopes that the first issue will receive a major sales boost because of the striking black and white cover done by Frank Miller in his bold, stark **Sin City** style. It features an armed and dangerous hard-boiled couple standing in front of a battered brick wall decorated with a swastika, while something that looks very much like a flying saucer hovers overhead. Interior artist Eduardo Barreto is expected to re-establish himself as a fan favorite as soon as they see his work on the book, says editor Chris Mills, and he will handle subsequent covers.

MICKEY SPILLANE'S MIKE DANGER Created by Mickey Spillane and Max Allan Collins. Written by Max Allan Collins, Pencilled by Eduardo Barreto, Inked by Steve Leialoha, Covers by Frank Miller(first issue) and Eduardo Barreto



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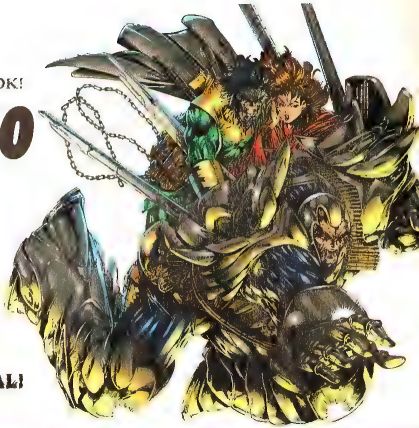

ZERO MONTH

IT'S NOT TOO LATE TO CATCH THE ACTION!

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Skeleton Keychain

By Guy Budziak

A Cluster of Vertigo Keys

First off, let's admit it, these books are not for kids. Mature readers, yes, that's what it says right on the cover, but kids, no. Which is why the success of DC's Vertigo line of comics is so remarkable. Vertigo as an imprint began in early 1993, when half a dozen DC titles (**Sandman**, **Hellblazer**, **Shade**, **Swamp Thing**, **Doom Patrol**, and **Animal Man**) were collectively gathered beneath the Vertigo umbrella. In addition to these titles this line has also included one-shots (such as **The Geek**, drawn by Madman's Mike Allred), limited series (**Scarab**, **Jonah Hex: Two-Gun Mojo**, and the celebrated **Death: High Cost of Living**), and hardcover graphic novels (**Mystery Play**, **Heart of the Beast**).

Now just what exactly is Vertigo? The answer to that question is rather complicated, and therefore not easy to explain. Many of these comics contain elements found in the Horror genre, but to call them Horror comics would be doing them an injustice. Often they tend to be issue-oriented, dealing with such concerns as animal rights, racism, and the environment. There is violence in these titles, but let's be honest, violence is a fact of life where most comics are concerned these days. What must be acknowledged, though, is that Vertigo is the home for some of the most talented and innovative writers in comics today. This includes such names as Garth Ennis, Jamie Delano, Grant Morrison, and of course Neil Gaiman. Another point that should be noted is that Vertigo's inception was not a birth, but rather a crystallization. Most would agree that the birth of Vertigo truly began ten years ago, with issue 20 of **Saga Of Swamp Thing**. That was where writer Alan Moore launched his illustrious tenure for that title. I'm sure that at that time no one even dreamed (are you listening, Morpheus?) that things would develop and flourish to the extent that they have.

So in looking back, here are a few Vertigo keys, some overlooked, and some readily acknowledged, but all worthy of our attention...

Swamp Thing #37

As you search the back issue bins this one hits you right in the eyes with its bright yellow cover. Then, as you thumb through its pages you ask yourself, "Hey, isn't that Sting, the guy who used to sing and play bass for the Police?" Alan Moore has admitted in past interviews that yes, having John Constantine look like Sting in his debut appearance was indeed intentional. Constantine came off as a smug little wisecrack in his early appearances, so much so that the Bog God (John's archly affectionate nickname for Swampy) developed a strong dislike toward him. Which is why it's probably good that DC eventually gave our trenchcoated anti-hero his own title. Dealer

are asking as much as $15.00 believe for this one, when you can

Shade The Changing Man #8

The first appearance of Lenny. Easily one of the most distinctive supporting characters ever to grace the pages of a Vertigo comic, this series would have been far duller without her. By turns sexy, witty, smart and funny, Lenny has been the calm epicenter who stood bemused in the sea of Shade unfolded (unraveled?) around her. This is also where she first befriended Kathy, who was Shade's significant other until her tragic death in issue 50.

Hellblazer #11

Just how important is this issue? Well, Newcastle was first alluded to in the aforementioned **Swamp Thing** #37, when Constantine first appeared, and figured prominently in the most recent **Hellblazer** story, "Rake at the Gates of Hell". Not too long back I assembled a run of **Hellblazers** from number 10 on, and this issue was the hardest to find. "Newcastle" takes place in the late seventies when Constantine was the member of a punk band. Here was his first major encounter with a demonic entity, with disastrous results. He fails in trying to rescue the child Astra from the jaws of hell (literally), and consequently ends up in a psychiatric hospital for an extended stay. This is the issue that puts it all in context, and it is an absolute must-have for any **Hellblazer** reader. At $6.00, it's still relatively affordable. Now try finding it.

Hellblazer #27:

Here's another comic you'll have to search far and wide for in order to get it. The celebrated team of Gaiman and McKean stepped in to produce this one issue of **Hellblazer**. "Hold Me" tells the tale of a dead soul who still haunts the living, and how Constantine resolves the problem of his presence. Prepare to pay as much as $10-12.00 for this one, when it turns up.

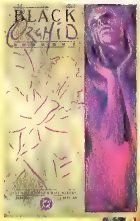
Swamp Thing #84:

Is this or is this not the first appearance of Gaiman's Sandman outside of his own? I can't say with 100% certainty, but I do believe so. More than a cameo, but less than a major appearance, for two pages Morpheus meets with Matt Cable's ex-husband, while his mortal form lies dying in the hospital. This issue came out the same month as **Sandman** #3 (March '89), and on page 3 gives "Special Thanks to Neil Gaiman".

Books of Magic #1 - 4 (1990 - 91):

Picture this: four trenchcoated "Brigusers" all well acquainted with the supernatural, confer amongst themselves in pondering the fate of one Timothy Hunter. The decision is made to confront young Tim, and present him with a choice: pursue the path of magic, or deny it, and live a normal life. The four (John Constantine, The Phantom

Stranger, Dr. Occult and Mister E) take turns escorting the boy on a lengthy excursion through time and space. They present him with glimpses of magic in all of its facets. For those who are familiar with DC's rich legacy of supernatural characters, reading this limited series is like taking a walk down memory lane. Writer Neil Gaiman does an admirable job of weaving a vast assemblage of sorcerers, ghosts, demons and the like into this grand tapestry of a tale. Featuring the work of four of today's finest illustrators (John Bolton, Scott Hampton, Charles Vess, and Paul Johnson), **The Books of Magic** stands as yet one more testament confirming the caliber of Gaiman's storytelling gifts.



Black Orchid #1 - 3 (1988 - 89):

The modern **Black Orchid** saga began here with this deluxe-format limited series. That was when Neil Gaiman and Dave McKean worked their revisionist spin on this superheroine who first appeared in the early seventies. In Book One we learn that not one but two Black Orchids have died. The second was a plant/human hybrid cloned from the first. The original is killed by her murderous husband after she testifies against him in front of a Grand Jury. Her successor is destroyed when a corporate thug discovers her working undercover. In a greenhouse, not far from where the second orchid is slain, a third orchid awakens. She manages to save herself and Suzy, her young hybrid sister/daughter, from imminent destruction. Then together they flee to the Amazon Forest, where they attempt to grow and foster others of their kind. As the tale unfolds, we encounter a number of familiar faces, including Lex Luthor, Batman, Poison Ivy, and The Swamp Thing. Perhaps darker than the usual Gaiman story, this series is made memorable by McKean's generous use of lush greens and sensuous purples. In both words and pictures, a handsome package overall.

Death: The High Cost of Living #1 - 3 (Mar-May 93):

Dave McKean's somber, enigmatic covers belie the breezy, ebullient charm of Chris Bachalo and Mark Buckingham's work, penciller and inker, respectively, of this limited series. Dream's little sister comes to the rescue of the dour young Sexton Furnival. Sexton's caught in the throes of adolescent angst and is giving serious thought to packing it all in. You know, suicide. She finds him pinned under a fridge in a junkyard and rescues him from, I dunno, a fate worse than death? Together they encounter Mad Hettie, who's all of two-hundred-and-fifty years old, looks like a bag lady, and has lost her heart, literally. So, not unlike the tin man's plight in the *Wizard of Oz*, they set out to find it for her. All in a day in the life of Death, though it only lasts a day. An apple, a bagel, half a hot dog, a nightclub in Manhattan, all in the course of one day, Gaiman does it again.

Sandman #8:

It's the end of his first major story arc, and the Sandman sits feeding the pigeons, ruminating, moping. A young woman walks up, and in short order proceeds to read him the riot act. Who is she? She's Death, Morpheus' sister, and as he accompanies her on her rounds, she provides him with food, in the form of thought. By the end of their little visit together, his spirits are restored. Thus we've been given our first glimpse of Death, a tousle-headed goth chick with an ankh around her neck and an upbeat smile almost permanently affixed to her face. If any one character can rival Gaiman's Sandman in popularity, it's Death, and rightly so.

Sandman #21 - 28 (Season of Mists):

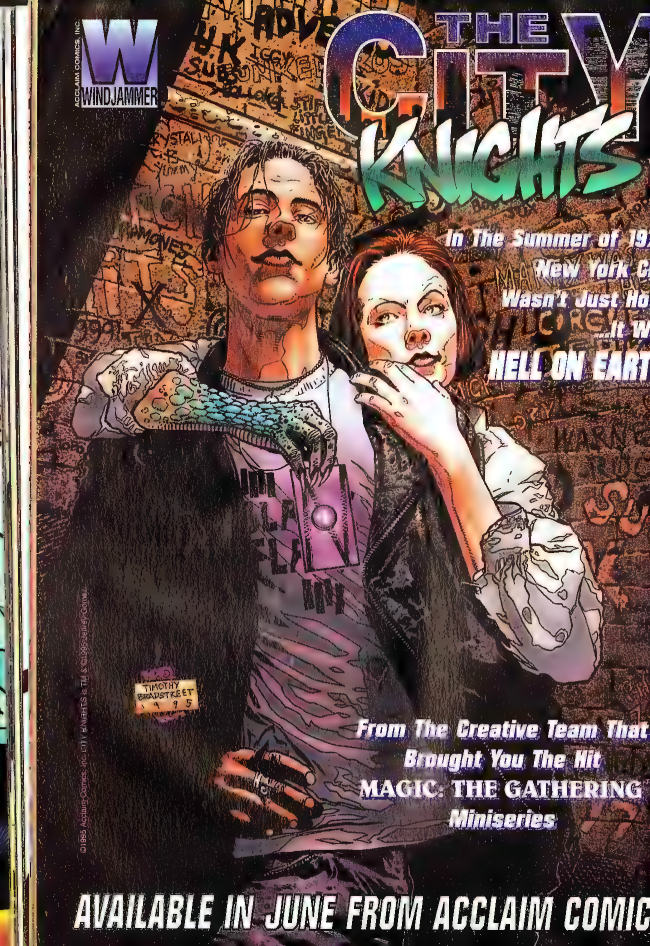
In a storyline that spans eight issues, "Season of Mists" is significant for a number of reasons. First, it shows in its prologue (# 21) the first gathering of the Endless as a collective entity. Only one is absent (Destruction), otherwise there are six in attendance: Dream, Death, Destiny, Delirium, Desire, and Despair. Secondly, in issue #22 we get our first glimpse of baby Daniel, who figures prominently in the most recent **Sandman** storyline, "The Kindly Ones." Rumor has it that little Daniel is on his way to becoming the new Lord of Dreams. Finally, in issue #25, we're introduced to Charles Rowland and Edwin Paine. Rowland suffers death at the hands of three malevolent young ghosts, though Paine died many years earlier, in 1914. The two spirits became fast friends, and reappear later in "The Children's Crusade," mentioned elsewhere in this article. The storyline deals with Morpheus' attempt to retrieve Nada, an ex-lover, from her cell in the infernal realm, where he consigned her ages ago. He arrives in Hell only to find it vacant, with Lucifer evicting its last few tenants before turning the key over to Morpheus, Lord of Dreams. In "Season of Mists" Gaiman continues to add to the cosmology of the Vertigo Universe, not unlike the way others have added to the one in which DC's superheroes have long resided.

The Children's Crusade (Dec 93 - Jan 94):

For all the little children who've ever suffered abuse at the hands of an irate parent, or worse, there's...free country. A haven, a sanctuary where small ones can go and escape their persecutors. Rowland and Paine, the two deceased British schoolboys (**Sandman** # 25), have gone into the detective business. Their first assignment: find little Oliver, as well as the rest of the children of Flaxdown. What the two novice gumshoes don't know is that they've been spirited off to free country, with numerous other children from around the world. The entire saga of the **Children's Crusade** is compromised of seven issues, two that bear the selfsame title. The other five are all Vertigo Annuals (**Black Orchid Annual #1**, **Animal Man Annual #1**, **Swamp Thing Annual #7**, **Doom Patrol Annual #2**, and **Arcana Annual #1**). Its cast of characters consists of just about every child who's ever appeared in the vertigo universe. Timothy Hunter plays a pivotal role in the outcome of this lengthy tale. This seven-issue tome acts as a link between the **Books of Magic** limited series and the ongoing title of the same name. Recommended with some trepidation. The overall volume of reading matter can be a little daunting.

So, there you have it. These are some Vertigo keys that I've chosen to pinpoint. There are certainly more, but for those intent on gathering them here's a good place to start. Now's a good time to get in on the ground floor, since I can attest to the difficulty involved in locating these issues, especially at moderate prices. So if you're craving something outside the comics mainstream, just take the highway to the end of the night, a cruise down vertigo lane. It's worth the trip.

CAPTAIN ATOM 42...You've gotta be kidding!? **Captain Atom** 42? Yep, and here's why. Turn to page 4 and there she is, Miss High Cost of Living herself. I've been told that Neil Gaiman was not pleased to discover that she appeared in this particular comic, unbeknownst to him. Seems this depiction was not entirely in keeping with Gaiman's own conception of Death. Nonetheless, her presence in this issue is far more than just a cameo, and therefore merits acknowledgment. Some dealers have actually gotten as much as $10.00 for this one, though I'm not entirely convinced that it's worth that much (thanks to both Mike Ortiz and Lauren "Comic Lord" Becker for the info on this one).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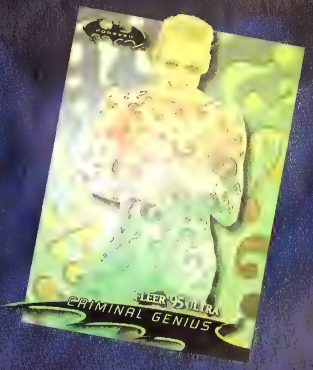

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FLEER '95 ULTRA

Comic Movies Heat up the Summer...

Previews by Jake Rossen

Batman Forever

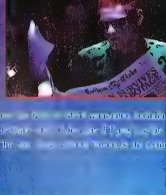
The rundown: Adam West and Michael Keaton have had their shots; now it's Val Kilmer's turn. The actor best known for his roles in *The Doors* and *Tombstone* assumes the mantle of the bat this summer in Warner Brothers' Batman Forever, the third entry in the popular film franchise. Despite some strong competition (see below), Kilmer's first foray as Bruce Wayne looks like a surefire winner. And it isn't all resting on Kilmer's cape: this far-feature contains more colorful characters than we could shake a stick at in a evening in Arkham Asylum.

The Riddler: Jim Carrey, probably the most successful actor in 1994, was the producer's choice to play the maniac with a penchant for riddles. Like Robin Williams turned the part down. Undeterred, much after-hours Gordon's threads on the original *Batman* show of the 60's, this Riddler has for years used question marks as coordinates to make his statements. Probably the most popular actor in the ensemble, Carrey's fans should help push forever past the 160 million grossed by 92's *Batman Returns*.

Two-face: Originally portrayed by Billy Dee Williams in the 1989 original, Harvey Dent makes a reappearance as his evil alter ego, this time with the help of Tommy Lee Jones. Best known for his roles as Harrison Ford's pursuer in *The Fugitive*, Jones' resume includes *Blown Away*, *The Client*, and the recent release *Cobb*. An ideal choice, he resembles the comic character to a tee.

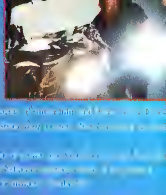
Robin: Now here's a guy who's been through a lot: the sidekick was originally supposed to have made an appearance in the first film, until director Tim Burton decided he was out of place in the gothic setting Batman inhabits. Marlon Wayans (brother of *In living color*'s Keenan Ivory Wayans) was set days away from inking the role in *Returns* until, once again plans were scrapped. Our friend finally lucked out when pre-production began on this installment and Chris O'Donnell was decided upon for the part. While no real "Boy Wonder" (Chris is 22), the added addition of an ally evens up the sides a bit.

Verdict: Add into an already overflowing pot Chase Meridan (Nicole Kidman, a psychologist with a taste for bats, and the return of Alfred (Michael Gough), and the dangers of presenting the sequel's massive group of many characters in one film becomes apparent. It's already obvious Batman will once again take a back seat to his adversaries, which some speculate was Keaton's reason for departing... Then again, most people found Keaton more interesting than Kilmer, so in a way Hugh Hefner gets to [illegible] killer thriller. And Kilmer can [illegible] grosser of the season, maybe the [illegible] Warners way.



Judge Dredd

The rundown: Sylvester Stallone is [illegible] Dredd, story about a SWAT cop investigating [illegible] answers in a crime in Mega-City [illegible] Dredd is a [illegible] genetic [illegible] clone of Rico, the [illegible] Keeping in tune with the [illegible] Dredd will be [illegible] Stallone, who's [illegible] Rambo, [illegible] Rambo along with [illegible] name.



Verdict: With the [illegible] Dredd [illegible] Rambo's [illegible] Rambo's [illegible]

Nicolas Cage with a Ponytail

The rundown: [illegible] Cage, [illegible] Superman [illegible] Lois [illegible] Superman [illegible] Lois [illegible] Superman [illegible] Lois

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photo by Jack Rowand

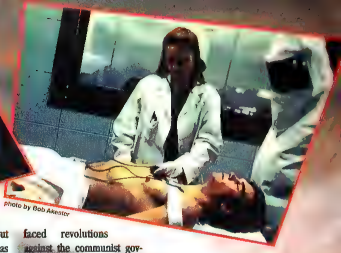


photo by Bob Akester

SLIDING INTO PRIME-TIME

by F. Lloyd Thursby

If you heard about *Sliders* and dismissed it as nothing more than a *Quantum Leap* wannabe, you've missed out on a fun, thought-provoking show. ■ Fox describes the show as "a one-hour action/adventure with a touch of black comedy," but it's bit more complicated than that. *Sliders* focuses on the lives of four characters who become trapped in a sort of wormhole effect. Rather than covering time or distance, though, this effect crosses into parallel worlds, so Earths sometimes only vaguely similar to our own. ■ In the pilot, a bright, somewhat obsessive physics student, Quinn Mallory (Jerry O'Connell), is confronted by an alternate version of himself. This alternate fills in the missing part of a massive equation that Quinn has been working on, but he is pulled back to his own dimension before he can impart a final warning. ■ Quinn, his would-be girlfriend, Wade Wells (Sabrina Lloyd), his brilliant, pompous physics professor, Maximillian Arturo (John Rhys-Davies), and washed-up pop singer who's just passing by, Rembrandt "Crying Man" Brown (Cleavant Derricks), are sucked through the wormhole into a world in which the United States has been subdued by the USSR, and communism rules. ■ The four travelers must stay out of the harm's way until the effect reactivates and takes them to their next stop, but sometimes it's next to impossible not to act or get noticed. Despite their mutual decision to interact as little as possible with the natives, thus far the group has faced revolutions against the communist government and the British monarchy, both right here in present-day America. They've also faced disease and a place where the 60's never ended. ■ Jerry O'Connell's credits include, at age 11, the Rob Reiner - Steven King film *Stand By Me*. In addition to *Sliders*, he is a senior at NYU, where he is majoring - not too suprisingly - in Film and Television. ■ Sabrina Lloyd appeared on the series *Law & Order* and starred in *Fatherhood* with Patrick Swayze. ■ John Rhys-Davies is well known for his work in *Raiders of the Lost Ark* and *Indiana Jones and the Last Crusade*, but he has also appeared in *The Living Daylights*, *Victor, Victoria*, and the television mini series *Shogun*. ■ Clevant Derricks, who provides a bit of everyman-esque comedy to counter the intellects of Quinn and Arturo, is best known as a stage actor. He won a Tony Award for his work in *Dreamgirls*. ■ The show was co-created by Tracy Torme, who serves as Co-Executive Producer and writer for Sliders, and Robert K. Weiss, who is the show's Executive Producer. Torme is best known as a writer for "The Big Good-bye" episode of *Star Trek - The Next Generation*. One of his next projects is scripting a film based on the Richard Matheson novel **I Am Legend** (which has been adapted twice previously, once as *The Omega Man*). Weiss has produced such notables as the *Naked Gun* films and *The Blues Brothers*. ■■

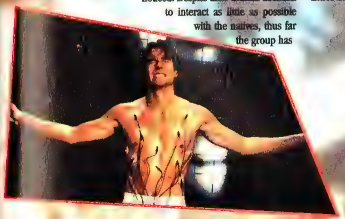


photo by Michael Levine

INDY PRESS PROFILE

What is August House?

August House is the brain-child of Joseph Naftali. Self-publishing comics since 1987, Naftali grew frustrated with the independent publishing market in 1994 after releasing **The Dark** and a variety of other comic books in color and black & white. He grabbed the attention and the capita of a silent investor that summer and started August House, Inc. Since ther he has produced two of the higher quality independents in the market, **The Dark** and **Foodang**, along with color-separating a plethora of other books, most notably **Shi** #4.

August House's flagship title, **The Dark**, has been Naftali's personal passion for the last eight years. In that time, he has written issues for some of the greats in the comics industry, such as George Pérez, Mark Bright, and Larry Stroman. He has also worked with Dan Panosian, Scott Hanna, Todd Lidstone, Bart Sears, and Kurt Hoff. "I've tried to write stories that have had a lot of character development, plot twists, and--" he adds with a smile, "--as much action as I can cram in there."

Joseph Naftali, AH's president, publisher, and writer of THE DARK.

The Dark

The Dark is the tale of an immortal warrior. The series begins with his life falling apart. In the 1990's, he takes on the superhero identity of **The Dark**. Soldiers from the future have traveled back in time to kill him. All the while, some of his super-powered descendants have evil plans of their own. Many fans and retailers have said that **The Dark** hails back to the days of

THE DARK #5
Illustration by Bair & Borkowski

AUGUST HOUSE

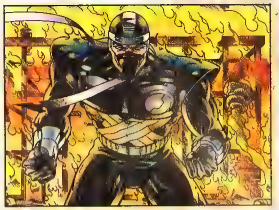
August House
518 West 26th St.,
Studio 916
New York, NY 10001

Founded: 1994

First titles: The Dark/Foodang

Significant Events:Continued where Continum left off.

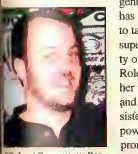
The X-Men when Claremont, Byrne and Austin were involved with the series. "Todd Lidstone, the penciler of **The Dark**, and Kurt Hoff, the inker, are that wonderful art team," Naftali claims. Diamond Comic Distributors has said: "Lidstone's artwork is clean, polished, and fluid; a la Bart Sears and/or George Pérez." And Jim Starlin, of Malibu's **Breed**, said of Naftali's work: "One thing I enjoy is a complex, interwoven plot. **The Dark** delivers!"



THE DARK #3
Illustration by Lidstone, Hoff, & Olson

Foodang

Foodang, the second title from August House, is Michael Duggan's personal miasma. It is the unfolding adventure of a modern-day Pinocchio with superpowers and a scantily clad babe. Foodang, our dim-witted hero, is struck by a truckful of radioactive objects that transform him into a crime-fighting, isotopic powerhouse. Maude Rex, his faithful and significantly more intelligent sidekick, has been forced to take on the superhero identity of Maude: Role Model by her manipulative and crafty older sister, mega-powerful talent promoter Ethel E. Rex. They quickly find themselves engaged in battle with the villainous likenesses of Sigmund Fiend, The Expectorator, and Pathos Man.



Michael Duggan, writer and penciler of FOODANG.

Maude model posing as FOODANG's psychic bikini-clad sidekick

FOODANG #4.
Illustration by Michael Duggan, George Pérez and C.J.

Aside from publishing their own books, August House is a fully capable color separation agency. Partial credits include **Shi** #4, the **Shi** Trade **Paperback** cover, several Image Comix covers and pin-ups, and almost two-hundred **Iron Man/Spiderman** pages which Marvel Comics will be releasing soon. "Although the market's tough, right now, we plan to stick it out," says Joseph Naftali.

FOODANG #2
Illustration by Ben Edlund, Mike Sagara & Michael Duggan

The Dark written by Joseph Naftali, penciled by Todd Lidstone, and inked by Kurt Hoff, has a long-standing tradition of being a high quality comic book. **Foodang**, written and penciled by Michael Duggan, and inked by Mike Sagara is one of the funniest books in the industry. Or at least that's what we've heard from Sergio Aragonés (**Groo**), Ben Edlund (The **Tick**), and Michael Duggan's mother (who won't stop calling). With enough exposure, these books could be the next best thing to Hallavuh.

l-r. Kurt Hoff, THE DARK inker; Michael Duggan, FOODANG writer/penciler; Jessica Ross, MAUDE model; Todd Lidstone, THE DARK penciler; Joseph Naftali, THE DARK creator/writer.

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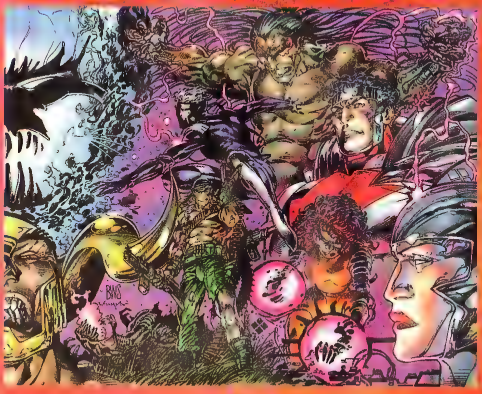
WILDSTORM



There's a storm brewing at Image Comics, a WildStorm! This spring the combined talents of WildStorm Productions and Jim Lee's Homage Studios bring an epic cross over to comic book fans.

This story will span all the WildStorm monthly books, plus two book-ends and a Team 7 prequel. The cross over, WildStorm Rising, is a monumental undertaking of which readers got a sneak peek in **StormWatch** #25.

Bill Kaplan, Editor-in-Chief of WildStorm describes the effort: "So far it's been fun, but it sure isn't easy. Let's just say it's a challenge. I think it will all be worth it in the end. We have 11 different pieces o this puzzle. There are the three main writers, James Robinson, Steve Seagle, and Ron Marz, and then there's Chuck Dixon and Brandon Choi. Also, there are the regular writers of the books who have their input to make sure everything flows in and out smoothly, and then o course there are all the artists, and pencillers, and inkers, and col-

eryone else. It's always tricky trying to organize that many
ing sure everyone is going in the same direction at the

Jeff Mariotte, Marketing Director for WildStorm, all the
ooks will also feature bonuses. Says Mariotte, "They're all
at $2.50 in spite of the various goodies that we're
All of the covers are being done by Barry Windsor-Smith
Barry is also drawing the first bookend issue. There will
ll-hugged trading cards that represent what the regular
would have done for the covers, if Barry hadn't done the
e will also be a trading card from the painted set that's
well."

of the cross-over is a story which brings the entire
together for the first time. Writer James Robinson gets
to a riveting start. He
e of the story. There
emonite keys that are
urt the lost Daemonite
each Daemonite Lord
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a very ambitious
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ter all of the keys in
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One problem. He only
one key, the other half
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gle keeps the ball rolling,
sits that contain some
nges to the WildStorm
the Image universe.
cribes his task with the
e parts. "Essentially,
are some pretty frantic
some pretty chaotic devel-
but things play-out after
issues. Grifter officially
WildC.A.T.S, but the
ons of his decision are
t in Grifter. Grifter was a
because it's part of a
cross- it's also the first issue
ol series. My concern, that
with Bill Kaplan at the
that it would be a pretty
issue if all he does is
a greater story through it.

kind of a second story, which deals thematically with what's
on Grifter's life and why it is that he seems to have these
problems with everything he seems to fall in with. I think
el it delivers a good starting point for him. Yet, at the same
ries through the momentum of the cross over in the way it

, regular **StormWatch** writer Ron Marz has the task of
un the cross-over into a tidy package." I think we're all
osed with how things are turning out," explains Marz. "It's
se things where you approach it and then you start thinking,
d, this is never going to work! This is going to be a disaster.

there's so much stuff that we have to deal with!"

"There's a great deal of respect given to the story by the studio, principally, because Bill Kaplan is there as Editor-in-chief", says Marz. "He really cares about giving the readers a visually pleasing package, but, is also concerned giving the readers a story that's going to keep them coming back every time."

At the same time, Marz's counter-parts describe their three-way split of the story with a little bit of humor. Robinson jokes about having the first three parts of the cross-over, "if I had to choose between starting a snowball, as a nice tidy little bundle of snow, or being the poor guy at the other end, who has to catch this huge, momentous, white monolith rolling toward me, I know which one I'd choose to be!"

Seagle adds, "James kind of takes the pitch and I take the momentum and then Ron takes care of the wrap-up. Poor Ron, I got to write **StormWatch** #25, and I used the same analogy back then. I said, 'I get to come in and mess up **StormWatch** and then Ron has to clean it up later!' Along the way, each of the writers gets the chance to write other WildStorm books! James Robinson will try his hand at **Union**. Says Robinson of Union, "I like the fact that he was kind of a fresh character that I haven't used before. Also, I have quite an affection for Majestic. I like the similarity between the two of them. The **Union** issue is a simple tale, basically it's just one big fight. Another reason I liked doing the Union issue was it gave me the chance to work with a fine young artist [Ivan Benjamin].

Seagle guides the issues of **Deathblow** and **Wetworks** in the cross-over, adding, "One of the things all three of us were trying to do was make sure that people who read the book regularly still get the kind of book that they like. To have Deathblow go out of character and suddenly become a team player, would be a pretty lame approach. By the end of the **Deathblow** issue, he realizes that there is a need for him to be a team player, at least for now. So, Deathblow and Grifter continue into the Wetworks issue and beyond."

Seagle continues, "Whilce (Portacio) was actually very generous in the way that he let the Wetworks characters be used. They kind of have their own agenda going, so, we needed a way to get them together. We came up with a pretty solid link, which has to do with Deathblow, that's kinda where the whole thing started. It's that kind of link that

ties them all together, considering their primary adversary in their issue is the **WildC.A.T.S.** Things happen that make sure that they can't be separated until the story is completed."

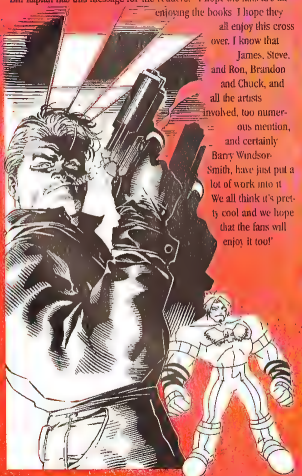
Ron Marz tries his hand at the former StormWatch member, Backlash. Marz explains, "The Backlash issue that I'm doing is very much a Backlash story. It's not Backlash starring StormWatch with Backlash as a guest-star in his own book."

Editor Bill Kaplan's attention to story is evident as he talks about the cross over. While the popularity of the WildStorm Universe could have supported a cross over long ago, Kaplan thinks that this is the right time for WildStorm fans, "You have to give all the books and all the characters time to establish themselves. If WildC.A.T.S and StormWatch had teamed-up in issue two of their book, it wouldn't be the same. All the books have been around long enough now, that you know what WildC.A.T.S is, you know what StormWatch is. They're both teams of super-heroes, but they're very different teams with very different motivations and very different ways of handling things, and very different personalities.

"Now that they're established, you see characters that the readers have come to know, it's more interesting to see how they react when they meet than it would be if it was just a bunch of costumes running into each other."

Comic book readers have seen cross overs come and go, but the WildStorm crew thinks that this one will be different. Steve Seagle explains, "The thing we tried to do is really deliver a cross-over where all of the chapters have merits of their own and yet really make sense in the context of the cross over. I think it delivers. It's a mini-epic for our universe and I think it works."

Bill Kaplan has this message for the readers. "I hope the fans are all enjoying the books. I hope they all enjoy this cross over. I know that James, Steve, and Ron, Brandon and Chuck, and all the artists involved, too numerous mention, and certainly Barry Windsor-Smith, have just put a lot of work into it. We all think it's pretty cool and we hope that the fans will enjoy it too!"



WILDSTORM FORECAST

[illegible] been very busy on his [illegible] WildStorm Productions [illegible] develop projects in [illegible] ng, cards, animation, and [illegible] Jim takes a moment to [illegible] veet's FAN a glimpse at [illegible] future. Says Lee, "There's [illegible] ildC.A.T.S video game [illegible] oped through Playmates [illegible] game that I've been [illegible] the game should come [illegible] mas. We've gotten the [illegible] on a lot of other projects, [illegible] se a little more time for [illegible] ts to be completed."

[illegible] projects that has clicked is [illegible] deo feature of *GEN 13*. [illegible] es the project. "*GEN13* is [illegible] mute direct-to-video car- [illegible] ion of the GEN 13 main- [illegible] with a pared down cast to focus [illegible] the main characters and to [illegible] animation look better. The [illegible] cters you have on the [illegible] less fluid and smooth [illegible] ng to look. That's what we [illegible] and right now. It will be rated [illegible] for a PG-13 movie. It will [illegible] be faithful to the comic [illegible]

Fans of the GEN 13 comic book and comic fans in general will real- [illegible] to be a treat," Lee said. "It's a production done by comic [illegible] Kevin Altieri [who will direct the video and who directed [illegible] episodes of *Batman - The Animated Series*] says he's as a [illegible] comic book fan. It will be produced by comic book guys for [illegible] a comic book audience plus a mainstream audience of [illegible] out there, who might enjoy it. Given the success of GEN 13 [illegible] popularity of the characters and the appeal of the characters, [illegible] s strongly that this is something that the average person, [illegible] s nothing about comics, will be able to watch and enjoy. [illegible] ly enjoy for it's humor and raunchiness, but also enjoy for [illegible] ication of story and it's structure."

[illegible] ares the Saturday Morning *WildC.A.T.S* with the direct-to- [illegible] *13* project. "There should be huge differences. Probably [illegible] crucial difference is that we will have more time to work on [illegible] We're talking to some really great animation houses over- [illegible] the voice direction will be done in Los Angeles versus [illegible] ll this work is really a labor of love, and I think it will show [illegible] hand product."

[illegible] glamour of animation looms in the distance, Lee is not for- [illegible] business of comic books. Says Lee, "After the cross over, [illegible] the characters sort of come together for this epic story, I [illegible] Bill Kaplan and said, 'Look, let's guide these writers. After the cross over, I want them all to go in divergent paths again.' Having all the books so interconnected that you can't understand them without buying all of them, I think, is a disservice to the casual reader and it's a disservice to those that are reading on a budget. What we want to do after the cross over is take the books and have them go off into their own individual directions for awhile, before we do something like this again. I want very much for each title to have its own individual identity, so that it's not like every Wildstorm book is alike in terms of tone or art or story. I think they should all be different, and address different sub-genres within the super-hero genre. We're also looking at developing story-lines for other genres outside of the super hero."

When questioned on when he will return to the world of comic art, Lee jokes, "I'm a has-been. I'm done. I'm cooked. I'm burnt. I'm crisps on the edges."

On a more serious note, Lee reflects on his studio and its accomplishments. "First of all, I've been hearing more and more praise for what we've done, and that's very heartening. All the guys here work very, very hard, from administration to editorial, to production, to the artists and writers. I always felt we had something good going and it's always a great feeling to see the readership and the fans that there take notice and respond in the way you would hope they would respond. Now you have this," Lee continues. "We started out small and we built up slowly. We didn't want to do a cross-over before it's time. Now it feels like the right time. We're going to do it right and hopefully deliver a story that's worth all the hype."

Barry Windsor-Smith lends his artistic talents to WildStorm Rising, illustrating the first part and every cover of the cross over. When queried about the challenges involved, Windsor-Smith responds, "The covers, I guess, because I had to produce all 14 of them (including a four-page gate-fold) in a

BARRY WINDSOR-SMITH

very short time, and I actually enjoy working against impossible deadlines."

Windsor-Smith has worked recently as a comics creator at Malibu and Valiant, but draws a distinction between his work there and at Image, "Although I re-worked the plot somewhat with WildStorm Rising #1, the major difference from Malibu or Valiant is that I functioned as much as a writer as I did an artist at the other two companies."

Bill Kaplan, Editor-in-Chief of WildStorm, describes working with one of the legends of the comic book industry: "Barry's been great to work with. Obviously, he's a fantastic artist and it just pushed the whole project up a notch when he agreed to come on and do the first issue and the covers. It made it just that much more of an event." Kaplan adds, "He came in and did all of our covers and it was just neat to see his interpretation of all of our characters. It gives the whole series a nice unified look. The first issue that he's drawing is just really cool stuff. Anyone who's a fan of Barry Smith's art is going to like it. Everybody here in the studio is a fan of his work. It's fun to be able to work with someone whose art you grew up looking at saying, 'Wow! Barry Windsor-Smith is fantastic!' Then to be working with him and having him working on our characters and seeing his interpretation of them is a just a lot of fun!" Windsor-Smith admits that there were challenges in the task as he says, "Jim Lee's characters are always very dynamic in a visual sense, I found it tough keeping up with the pace already set by Jim."

Windsor-Smith adds, "I do like the look of Spartan, he's very much a classic hero and, of course, he acts quite the right way, too. All of the girls are wonderful to draw, especially the kittenish Voodoo... but I guess my favorite character of them all is Void because, like a female Silver-Surfer, one is elegant and pure."

As to future work for Image, Windsor-Smith jokes, "I was thinking I should have a creator-owned character in the Image Universe called the Huntsman Hunter, who will seek out the Huntsman, wherever the heck he is."

When asked if he had a message for Overstreet's FAN readers, Windsor-Smith responds, "Yes. But I can't think of what it is right now. Stay away from drugs. Aspire to anything you choose and you will succeed. Your lucky numbers are 3, 7 and 42. You will meet small, ugly, stranger. Life on hold is a life on hold."

WILDSTORM RISING TIMELINE

Team 7 Objective: Hell #1
Chuck Dixon/Chris Warner

WildStorm Rising #1
James Robinson/Barry Windsor-Smith

WildC.A.T.S: Covert Action Teams #20
James Robinson/Travis Charest

Union #4
James Robinson/Ryan Benjamin

Gen 13 #2
Brandon Choi/J. Scott Campbell

Grifter #1
Steve Skeate/Ryan Benjamin

Deathblow #16
Steve Skeate/Trevor S

WetWorks #8
Steve Skeate/Tulio
Portmo

Backlash #8
Ron Marz/Brett Bo

StormWatch #22
Ron Marz/Benito
Arlem

WildStorm Rising #2
Ron Marz/Br
Booth

THREE DAEMONITE LORDS . . .
A WORLD OF HEROES . . .

WILDSTORM
RISING

POWER IS THE KEY!

FEATURING: **Barry Windsor-Smith**

and the works of Ryan Benjamin, Brett Booth, J. Scott Campbell, Travis Charest, Whilce Portacio, Trevor Scott, Chris Warner, and more!

Story by Ron Marz, James Robinson, and Steve Seagle.

WILDSTORM PRODUCTIONS

THIS MAY FROM WILDSTORM PRODUCTIONS AND IMAGE COMICS

Look for these WildStorm Rising titles: Issue 7: Objective Hell #1, WildStorm Rising #1, WILDC.A.T.S #20, Union #4, Gen[illegible] #1, Deathblow #16, WetWorks #8, Backlash #8, Stormwatch #22, WildStorm Rising #2

Each issue features a different EXCLUSIVE WildStorm Gallery painted trading card!

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GRIFTER SNEAK PEAK!

CARROL CHANNING SAID THEY'RE A GIRL'S BEST FRIEND.
BUT SO LONG AS GUARDING 'EM EARNS ME THE BUCKS I NEED NOW THAT I'VE QUIT THE WILDCATS --
-- DIAMONDS ARE MY BEST FRIEND TONIGHT.
THE WHOLE SCENE STANK OF DIRTY DEEDS AND DIRTIER DEALERS --
-- BUT FOR THE RIGHT PRICE, I AGREED TO KEEP THE STONES SAFE 'TIL MORNING
SHOULD BE NO PROB.B.M.
SHOULD BE.
FROM OUT OF NOWHERE, SHE'S ON ME LIKE A SHADOW AT NOON.
CALLS HERSELF PRAYER.
SHWIKK
THE DIAMONDS --
SHE'S GOT IT IN FOR ORGANIZED CRIME
-- IS YOUR LIFE.
IT'S NO SURPRISE SHE'S HERE
THIS IS WHAT ALWAYS HAPPENS TO GUYS THAT DON'T CARE WHO SIGNS THEIR CHECK.

I TOLD THE SELLERS THIS WASN'T THE KIND OF PLACE TO HOLD VALUABLE ROCKS.
UNHH!
"ANYWHERE ELSE MIGHT ATTRACT THE ATTENTION OF THE OWNERS," THEY SAID.
PRAYER'S PROBABLY HERE ON THE RIGHTFUL OWNERS' PART --
PHAM PHAM PHAM
-- BUT I'M A PRO, AND I TOOK THIS JOB.
SO, I NAIL HER POSITION --
HUH--?

-- ONLY SHE AIN'T THERE.
REPENT!
SSSSSSS
AAHHH!
SHE'S "BLESSING" ME WITH SOME UNHOLY HOLY WATER.

NNH! -- STOP--!

AND THEN SHE'S GONE WITH THE CASE FASTER THAN I COULD RECITE A PSALM...
PHAM PHAM PHAM PHAM PHAM

... IF I KNEW ONE.
FOR ALL SHE KNOWS, THOUGH --

-- SHE DOESN'T KNOW A DRIFT, A SCAM, WHEN IT'S LOOKING HER SQUARE IN THE FACE. I EMPTIED THE CASE. PUT THE ROCKS IN MY LUNCH BAG.
'CAUSE ME?

EVER SINCE I WAS A LITTLE BOY, THE DRIFT'S BEEN MY TRUE BEST FRIEND.
EVERYTHING ELSE IS JUST FOR SHOW.
END

OVERSTREET'S

FAN

WildC.A.T.S Contest

Win a complete set of Playmates WildC.A.T.S action figures could be yours, along with a very rare special edition WildC.A.T.S Toy Fair comic book!

These numbered figures are "from the very beginning of the original production run" a rare find for toy collectors! You've probably never even seen the rare WildC.A.T.S comic book produced especially for Toy Fair! And to boot the comic book is signed by artist Jim Lee! But what else would you expect from FAN? Boy, would our staff like to keep these "babies" but we're giving 'em to you!

Grand Prize (1): A complete set of WildC.A.T.S action figures, all with matching, low-numbered serial numbers. Set includes Maul, Daemonite, Helspont, Grifter, Zealot, Spartan, and Warblade, along with one special edition WildC.A.T.S Toy Fair comic book, signed by Jim Lee!

First Prize (9): A special edition WildC.A.T.S Toy Fair comic book, signed by Jim Lee.

Answer these 3 questions and ma
the coupon below to:
Overstreet's FAN:
WildC.A.T.S Toys Contest
1966 Greenspring Dr.,Suite 405
Timonium, MD 21093

Name
Address
City State
Zip
Age Phone

1.Who is Zealot's sister?

2.What is Grifter's real name?

3.What did Voodoo do for a living?

No purchase necessary. Print your name, address and telephone number on last entry coupon or on a 3 x 5 piece of paper and mail it to: Overstreet's FAN, WildC.A.T.S. Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. All entries must be postmarked by midnight of contest closing date and cannot be returned. Entries must be received by August 1, 1995, which is the closing date of the contest. Winners will be selected by a random drawing to be held no later than August 15, 1995. Winners will be notified by mail or phone on or about August 31, 1995. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. One entry per person. Contest is open to everyone except employees, immediate families, or agents of Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Suggested retail price of each individual WildC.A.T.S figure is approximately $8.99. Estimated retail value of each signed WildC.A.T.S Toy Fair comic book is approximately $25.00. All local, state, and federal taxes will be the sole responsibility of the winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed. Prizes will be awarded in the name of the contest winner. Prizes are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners consent to the use of their name, photograph, and/or likeness for publicity purposes by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, taxed, or restricted by law to persons in certain states within the purview and rules for the purpose of this offer. For a list of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above.

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Playmates

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Scott Hampton,
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George Pratt,
Bill Sienkiewicz,
John K. Snyder III,
Ken Steacy,
Brian Stelfreeze,
Mark Texeira,
Matt Wagner...
and more!

WILDSTORM GALLERY

WILDSTORM PRODUCTIONS image

The WildStorm Gallery is a collection of 126 oversized painted cards featuring all of your favorite WildStorm characters. Bonus cards include 12 famous battles and a special look at 6 of WildStorm's most popular characters. Available in May from WildStorm Productions.

NEW WORLDS FOR COMICS

by Rene LeCarre

A long time ago, in an industry far, far away, there were a few independent comic companies whose very existence revolutionized the world of comics forever. These companies were dedicated to bringing readers a different kind of super hero comic, a genuine alternative to books being published by Marvel and DC. Their books were intelligently written and dealt with characters and situations that the corporate controlled mainstream weren't allowed to touch. And the fans responded, buying these books and following the exploits of characters that really mattered to them.

But market forces worked against them. Companies like Pacific Comics, First Comics, and Comico, though known for their high quality comics and dedication to diversity, fell by the wayside, trampled underfoot in the larger corporate entities who plotted the comics market with clones of their own properties.

But what if they came back?

Well, it's not only Michael Jordan who gets a second chance this Spring. Comico Comics are back as well!

The old Comico, publishers of **Grendel**, **Mage**, **Maze Agency**, **Johnny Quick** and **Elementals**, suffered financial difficulties that resulted in [illegible] one in 1993 [illegible] ultimately got involved in full-time prob-

lem solving. As the new Comico struggled to maintain it's position as a publisher the market continued to change. Rather than fight against forces it was ill-equipped at the time to tackle, the company made a bold decision, in April 1993, to cease publishing. To its fans, Comico was out of business. This, however, was not true.

"It was my feeling two years ago that the market had reached a saturation point," states Comico publisher Andrew Rev. "After polling readers, I realized that almost overnight, fans had disappeared from comics. There was a lot of dissatisfaction. Our market research indicated that foil and other cover enhancements though not totally successful, didn't hide the fact that the basic comic product was dull. I found this disturbing, both as a publisher and, more importantly, as a fan."

Recognizing that a new direction was necessary to make great comics, Comico [illegible] its name of sales of over 40,000 for titles like **Elementals**. Comico then got down deep in the trenches and embarked on developing a fresh approach to comics that would show the minute you see their books and deliver the same kind of reader satisfaction Rev found when he first discovered Marvel comics in 1968, after being a loyal DC fan.

"We never set out of the business," explains editor Brian Azzarello. "We've been essentially hard working production house. What we've been able to do is complete upwards of 30 books, with the thought that when we decided to publish again we would avoid any shipping problems whatsoever. Our goals were for our titles to be monthly, and we've worked hard to be able to achieve that."

"To help us deliver our new vision, we've engaged some of the best and brightest minds and talents in the industry," says Rev. "We've automated, upgraded computer with beautiful painted colors, giving our books a current, though very distinctive look. And our [illegible] work with the fans, readers and trade publications. Backed by our distributor, and a marketing and promotional plan second to none,

Comico is pledged to bringing excitement back into comics, starting right now.

OBLIVION
Beginning with the End?

...other than lead off with an established series like **The Elementals** - more on them later - Comico has chosen to go to bat with **Oblivion**, a comic epic debuting this May.

"We wanted to create a first impression point with **Oblivion**," states series editor Tom Mason. "Our marketing environment decided that the beginning was in order. Some readers, rather than leading with all established characters, like **Oblivion** concept of the Fifth Horseman to have ever read a previous Comico title to understand **Oblivion**. It stands on its own."

The action chronicles the explosive intrigue of a summit meeting between Heaven & Hell. That's right, it is Heaven you probably won't recognize complete with super hero angels and massive high-tech armadas that have to be seen to be believed. Yes, Heaven's still a good place, but in this series, they have the firepower to change their position. But then, so does Hell. The series is written by Jack Herman. He is not a Comico writer, but a CD-ROM game designer (Ultima, Wing Commander) as well. "Oblivion and I were originally discussing the idea of a collection kept popping into my head. Oblivion is the highest power in the universe was out to get you!

Essentially, that question became the wellspring for the book. After that I tried to beat the highest power!

"First and foremost, this is a super hero book," states Herman. "It's just that all those particular genres deal with the fantastic, with a higher state of man. Comics just happen to be best suited for super heroes. What I set out to do was work within the super hero genre while bringing all these other genres to the forefront of my story. So, in the end, what we may have looks and reads like a super hero comic, but it deals with 'super power' on a spiritual or scientific level. It keeps the reader guessing and prevents anybody from figuring things out, which, to me, is cool. There's no denying that this is a super hero book. That's just not all that it is."

Of course, series is provided by talented newcomer Mike Deodato. Of storm Herman had nothing but accolades. "Working with Mike has been a dream! As a writer, I always try to adapt to an artist's strengths, and when those strengths are considerable, the sky's the limit. He's the kind of artist that younger readers will go ga-ga for; what with all that in-your-face action and attention to detail. And older readers, why, I'm certain they'll appreciate his storytelling. He creates so much visual cleverness. Not that he wears his influences on his sleeve, but if I had to describe him, it would be along the lines of Geoff Darrow, Bart Sears, and Jack Kirby."

All this praise gets the humble artist blushing. "Oh stop! For me, there is no one better than Jack Kirby; he was the best there ever was and the best that ever will be. It was a dark day on March 6, 1994 when Herman left the planet. My work on **Oblivion** is dedicated to his memory. Definitely. The King has been my biggest influence. To be compared to him is, well, I get all warm and gooey."

Industry heavyweights Art Adams, Dave Gibbons, Geoff Darrow, and Buzz & Alan Davis are also lending their artistic talents to insure the **Oblivion** is the hit it deserves to be. "I guess it could be considered a real coup that we were able to land talent like this, but the art and story really captured their imaginations," adds Art Director Joseph Allen. "It wasn't a hard sell. There is a tremendous sense of pride about this project. Everyone's really excited to be involved."

It's a real kick to know that everyone in the industry who's read it has gotten firmly behind the project," says Dimit. "There are nights when I just lie in bed, unable to sleep, I'm so excited. For me, when this book comes out, it'll

be like Christmas and Halloween all rolled up. Now it's the fans turn to get razzed because tell you Jack and I have done our best.

The bottom line, however is to deliver a book that generates it's own excitement.

ELEMENTALS: Ghost of a Chance

Just say **Elementals** in the comic book shop and you're certain to get a wide variety of responses, ranging from a bemused rolling of the eyes to an excited yelp followed by a declaration that this was the best super hero book ever. Regardless of the response, one thing many fans agree upon is that without **The Elementals**, there may not be an independent super hero comic market.

Well, they're back! Not content to merely release just another comic book that may go unnoticed in a sea of product, Comico has pulled out all the stops with **Elementals: Ghost of a Chance**, a 56-page graphic novel debuting this July.

"When we decided it was time to bring these characters back, we knew we had to do something really fantastic, not just for the long time readers, but to attract the attention of a whole new generation that may have not had a chance to read **The Elementals** before," says Allen. "Basically, what we needed was a fresh beginning for an established continuity, which, by the way, is as difficult as it sounds. But not so difficult that we weren't able to pull it off."

With that, Comico returned to ground zero. "We figured who better to recreate the **Elementals** than the man who originally created them, Bill Willingham? We approached Bill about the project and, as luck would have it, he was thinking about contacting us at the time about working on the **Elementals** again. The excitement was pretty volatile at first, but when the smoked cleared, we had what we believed to be a project that would bridge the past with the future of the **Elementals** and clearly set the team in a bold new direction. And on to part of this, it was a great story."

Things started falling into place after that. "I was speaking to Tony Akins about another project, and mentioned that Bill was scripting a graphic novel for us, and Tony practically begged me to do it. He was just finishing up his very successful run on Star Wars: Tales of the Jedi, and was looking for a book he could really get excited about. He was a big fan of Bill's, and, as it turns out, Bill was a big fan of his. Out of nowhere we had a perfect match."

The excitement didn't end there. Once the scope of this project leaked out among comic book professionals, it was only a matter of time before others would lend their support. "When I first saw what Alex Ross had planned for the cover, I knew we had what would be considered among his best work. I know we were lucky to add his name to our roster, and that he picks and chooses his projects extremely carefully, but hey, he said the book was worth it. Wait till the fans get a load of this!". Ross was signed, and the creative team was complete. Says Ross, "I've been an admirer of Tony's work for quite some time, though there really isn't a lot of it out there."

With **Elementals: Ghost of a Chance**, Comico has what it believes to be one of the greatest **Elementals** stories ever. It's certain to please the long time **Elementals** fans, and get a whole new legion of readers collecting this groundbreaking book. Adds Allen, "You think this is something? Well you're right it is, no doubt about it. But, hey, the **Elementals** deserve it. It's the perfect way to get fans excited for the **Elementals** ongoing series which will debut not long after **Ghost of a Chance**."

ELEMENTALS: Just like you remember them...sort o

Now, this news you've been waiting for...**Elementals** is continuing as an ongoing, monthly book!

Jack Herman will again be scripting the adventure of Earth's mightiest paranormals. (Doesn't the guy sleep??) With art being supplied by Tony Daniel, former penciler of **X-Force** and current artist on **Sworn: Blood Feud**. **Elementals** is sure to once again capture the interests of comic fans everywhere.

The **Elementals** first appeared in comics way back in 1984, as a back-up feature in Texas Comics' **Justice Machine Annual #1**. Their actual original appearance was part of the Villains & Vigilantes role playing game, of which Herman was co-designer. Bill Willingham wrote a couple of adventures for the game which were basically the rough draft of the **Elementals** Universe. Not long after they got their own series, from Comico.

"I began scripting the book along with Bill starting in issue #4 of the original series," says Herman. "So other than Bill, I've been with Fathom, Morningstar, Vortex, and Monolith the longest. I've got a certain affinity to the series. That affinity is shared by Daniel. "I enjoyed my own work on The **Elementals**. Pretty much drawing those characters would think it does."

Tony's completed the first seven issues, says Allen. "You won't believe the quality of the work. The **Elementals** have never looked better."

So what can we expect from The **Elementals**, circa 1995? "Basically, they've become a little sided. The **Elementals** have been a very strange and dark sort of super hero book -- even back before that type of thing was considered cool. I mean, they've always seemed to sit around the house and mope whenever they didn't have to protect the Earth from various supernatural phenomena. Well, now a new member is introduced to the team (Donald Ridgeway, the new Monolith), and he's got a "We're the good guys and we're supposed to protect people" attitude. Now, that doesn't sit too well with the rest of the team, who have been doing that kind of stuff for years. So Donald's presence is going to shake things up and cause the team to question their values and reasons for doing things.

POWER, GUNS, BLOOD, MAGIC

The current staff at Comico are not willing to rest on their past accomplishments, however, and they have set out to create a new generation of super hero titles. While this Comico differs in energy from it's predecessors, it certainly is not ignoring what made Comico great during the 80's: an eclectic title line that defied categorization, yet shared one very important thing in common, the highest of quality. Comico was the publisher fans could count on to deliver comic books that were visually exciting, with stories that challenged and entertained. With **Red Dragon**, Comico continues this tradition.

What is **Red Dragon?** Well on the surface it's a super hero book. This surface, however, is a web that covers a hyperkinetic amalgamation, complete with philosophical overtones, fascism, mysticism, and quantum physics. Throw in the energies of Quentin Tarantino, the weirdness of David Lynch, the mayhem of Hong Kong cinema, the skewed sensibilities of Hunter S. Thompson, and the adrenaline rush of the arcade action games, and you've got one seamless whole that Comico describes as "Smash Mouth Comics."

Red Dragon is a super hero. In fact, he's the most immensely powerful being on the planet. He's also under the control of the Red Chinese, which means he works for what we may not consider to be the good guys. Comics series writer Brian Azzarello, "So, we've got this superman who doesn't share your values. And who may be misdirected as far as his abilities go. It's like trying to keep a nuclear bomb happy. You'd never want it to find out the real extent of what it can do, because if this bomb realized how powerful it was, it may use this power against you. Keep it happy and distracted, and never, never, never let it find out it can blow the place to kingdom come. Did I mention he's also a red-skinned dragon, too?"

THE CHRYSALIS CALL

These books only constitute Comico's first wave. "What we're out to do broadly is establish our place in the comic market," comments Allen. "With these first titles leading the charge, we feel we're in good hands. Good hands, holding big guns!"

As for the future, Comico has a number of projects along in development which will expand and diversify the company's title line. Look for the collectable card game **Chrysalis: Born of the Supernatural**, of which a very limited number of prototypic cards will be available this June. Comico promises to turn up the heat this summer with plenty of cool promotions as well.

Adds an enthusiastic Allen, "I know everybody involved are as proud of these titles as I am. We've really crossed something to get excited about. Watch out comic fans, get ready. Comico is back!"

First thing, why did you kill Razor?

The reason for Razor's death is to open up new storylines and take the character of Razor in a different direction. For the last 5 years we have been dealing with different level crimes related to escaped criminals of a supernatural type. Razor was one of a super natural horror type

Are you going to bring Razor back?

Yes. She will be back, but she will be dead in many ways.

If Razor is coming back how will she be different?

When she does come back she will be even more ruthless, if you can believe that. She has no compassion or remorse. She is very cold and bitter person. Even more so than before. Once she had experienced death it was the first time she had been at peace with herself. Now that this peace (death) has been taken away from her, Razor has been cursed to roam the streets as an immortal in fact she won't die, but when she

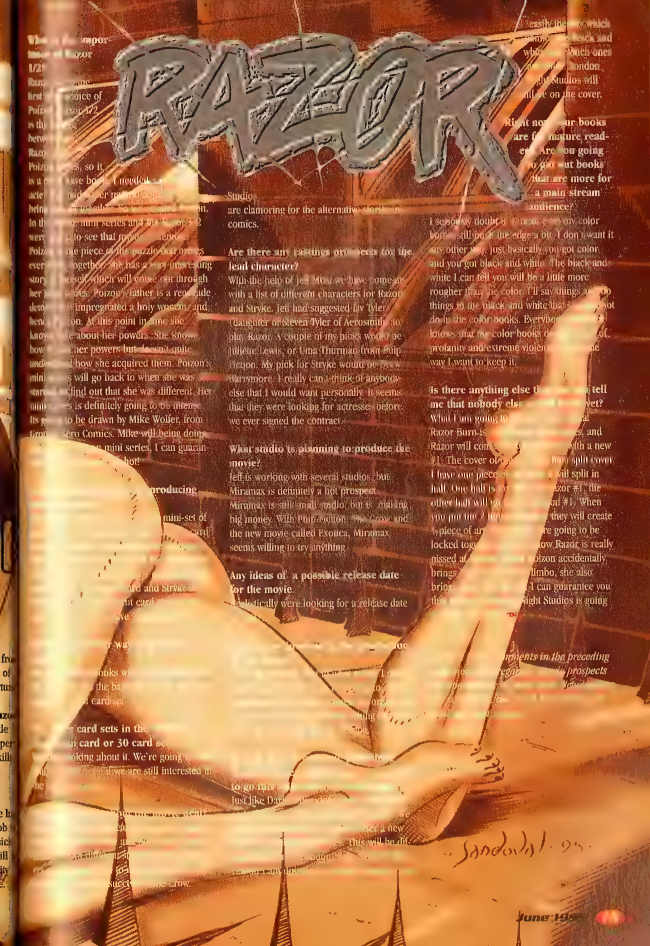
gets wounds, she'll be a constant reminder her immortality. It will be an endless tor

In what issue are you going to kill Ra

In issue 4 of Razor Born, Razor will batt with her sister Stryke. Stryke gets the up hand and does what she has to do and k Razor.

How does this affect Stryke?

Stryke starts to feel guilty about what she Stryke, but she is a true professional. A jo ('a job to her, even though she does feel s ened about what she has done. Stryke w arrested and taken to a maximum secur prison where her mini series takes place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Lady Rawhide rides again

"Lady Rawhide came about because I wanted to do a female character who would be Zorro's visual equivalent," says writer Don McGregor, author of Topps' new **Lady Rawhide** mini series. "She would be very provocative and she didn't have to run away every time the action started"

If you don't know who Lady Rawhide is or why she's getting her own mini series, you haven't read Zorro or priced back issues lately. Her first cover appearance, Zorro #3, ranks as one of the hotter recent back issues (Check out our FAN Fifteen if you don't believe it.).

As a spin-off of their successful **Zorro** ,this five-issue mini series sets the popular character on her first solo adventure. Popular inker Jimmy Palmiotti joins McGregor and regular Zorro penciller Mike Mayhew for this run which will feature Lady Rawhide journeying to San Francisco from her native Los Angeles of the 1880's.

McGregor, a veteran scripter, is known

By Tom Palmer

for his work on Marvel's Black Panther character. Jungle Action and elsewhere) and two original graphic novels **Sabre** and **Detectives, Inc.** (both published by Eclipse) among many others. He said Lady Rawhide as well as many of the other supporting characters in Zorro, grew out his love for the main character.

"I've always been a big Zorro fan. I love that character. I love what he stands for. I love his personality," he said. What he didn't love, he said, were some of the opponents Zorro has been given to fight over the years.

"I thought there should be really vivid villains, and villains that it's not always easy for Zorro to overcome. In many of the storylines, Zorro doesn't have too much of a challenge. He's always so far superior to the people he ends up against that there is never any real threat or danger to him. I thought that, since we were doing a monthly series, that this was one of the things that we had to consider. We had to have him in situations [where the reader] would have some doubt to what the outcome would be."

Whenever you're doing genre pieces of a heroic nature, I think part of your job is to get the audience to forget, even if for 5 seconds, that character's got to come back next issue," he said. "We needed to have him going up against more than just soldiers. We needed to have characters that were as vivid and vibrant as he was." Hence Lady Rawhide.

The Origin of Lady Rawhide

In addition to Zorro, Lady Rawhide, and the other books above, McGregor authored the "Alien - War of the Worlds" stories in **Amazing Adventures** and the **Killraven** graphic novel, as well as two **Nathaniel Dusk**, **Private Investigator** mini series from DC. He said he hesitated to return to the grind of doing a monthly title.

"A monthly book takes over your life", he said. "You're always with that character. There is the book you're working on and the one you're currently writing. There is the one that's being drawn. There is the one that is being lettered and colored. It's always with you, it's always ahead of you, and it's always behind you. So once you say 'yes' to that, it is a commitment that's going to affect your life a lot. Then when you are doing a licensed property, it's always another consideration, because normally at the very least your're doing with two companies."

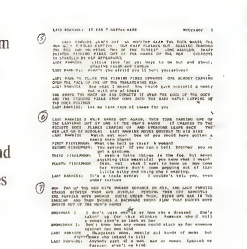
He said though, that once he decided he was interested, he figured out his take on the characters "... almost immediately... Once I was able to talk to John Gertz, who is the president of Zorro Productions - they're wonderful to work with. Once I was assured that I was going to be able to sit down, not be second guessed by several different committees of what Zorro should do or say, that kind of thing."

McGregor also said that the very nature of doing a regular title dictated that it wouldn't be a guys-only book. "Going back to the monthly considerations, if I'm going to do a monthly, I don't just want to end up writing about guys," he said. On the other hand, he wasn't following a trend when he came up with the beautiful, combative Lady Rawhide. "There was no 'bad girl' craze going on at that point."

Lady Rawhide is, to anyone who has read **Zorro**, much more than just a "bad girl." Though her stunning looks aren't lost on her fans, they know she's no trophy woman. Anita Santiago (Lady Rawhide's civilian identity) acts the role of prim and proper young lady in old Spanish California, never going anywhere with out her duena. At night however, she stalks those responsible for crimes, including the military officer who caused her brother's blindness.

"Her character developed from that. I thought, Well, there is going to be a relationship between the two of them. When I first did the sample pages that we were sending around for various artists to try out for the strip, I immediately had some Zorro sequences where he is riding a horse and everything because, obviously, we had to make sure it was an artist who could draw horses and things of that nature. Next, I had a big action scene between Zorro and Machete, because I thought [it] would be very important to see how the artist would approach that. And then the next scene,

Lady Rawhide #1 from Script to finished product: Don McGregor's script, Mike Mayhew's pencils, Jimmy Palmiottii's inks, and the finished product, Pages 6 & 7.



doing the Zorro - Lady Rawhide sequence on Captain Monastario's bed. That is probably the fourth page of the Zorro stuff I wrote and that was just for artists samples, to see what they would do."

He said he also wrote the scene between Lady Rawhide and Zorro to see if he really was going to be able to do pretty much what he wanted with the characters.

"Sometimes people can tell you that you are going to be able do this or able to do that," he said, "and then you turn the script in and they say, 'Oh my god, we didn't expect you to go this far, or do this, or do that.' I thought, 'Right from the get go, lets see if everybody is really going to stay with what they said in the beginning.' We were going to approach Lady Rawhide in this fashion and have this kind of fun with her and the sexual tension that was between her and Zorro."

He was pleased with the reaction, or lack thereof, that he got from Topps and Zorro Productions. "There was no problem at all," he said.

Lady Rawhide, like Zorro, will be a topical, issues-oriented book. If McGregor has a trademark other than quality, it's that he can't help from taking on social issues in unexpected ways and situations. In this case, the subjects range from domestic violence to racial stereotypes. He said it requires a lot of effort to incorporate modern - or more frequently timeless - issues into stories set in the 1880s.

"I work really, really hard at it. None of it comes easy," he said. "I'm afraid of every book until it's finished. I often tell editors, 'Don't ask me what this book is going to be,' because I don't know. It changes on me quite radically. There are certain elements of Zorro, and now Lady Rawhide, that are pertinent to every time and that's why I think the character has always been of interest."

Sense of Humor

One of the ways McGregor addresses many situations is with humor.

"Especially with Lady Rawhide," he said ."That's one of the things I really wanted to do with her as well. Too many times in popular culture whenever they are going to do a female action character, they give her absolutely no sense of humor at all. Women are often written as if they have no sense of humor. Lady Rawhide has a definite sense of humor and I thought that was very important. "I think sometimes that some writers feel that it's going to somehow compromise the character, that she might sound frivolous or some such. I don't think that happens at all with Lady Rawhide. It just adds to her personality. I think it makes the audience like her more. "I think also, in comics we seldom see women have any kind of sense of humor about sex, and Lady Rawhide does. She has to take great incredible risks to do what she does - much more so than Zorro has to - because if she is ever caught... It's a male dominated society and she could be punished severely. If her family finds out, her father or brothers could just put her into a convent for the rest of her life. So we play with that a lot in almost every major scene. She is well aware it's going to be a very difficult situation that could end up with repercussions which she cannot control. At the same time, she still has a sense of humor about her."

Not Mark's Zorro

Some of McGregor's reasoning behind the character was just good business sense. He didn't want his Zorro to be confused with the one Marvel had then only recently published.

Lady Rawhide was part of his plan to separ the two comics by more than just the Topp logo."It was a direct thing to appeal to the fan voice. There had been a Zorro comic book out from Marvel just a year or two before The first people who are going to s any of this are the distributors and the stor owners who [have] to make up their mind if they are going to buy this book or not. O of the things I felt was that they had to see was that this is not the same comic book t was out on the stands two years ago from Marvel Comics. This was a totally new ball game

"And certainly there has never been a char acter like Lady Rawhide in the Zorro comi before. So I felt like right away they would able to make a distinction. There is Mache there's Moonstalker. These characters are really very vivid, strong characters and they're not like anything we've ever seen associated with Zorro before. That was to p it into their minds that this is a different book This isn't the same book that was being done before. This isn't the Family Channel Zorro. This is now."

Hey, about that costume...

"Typically in comics, super heroines go around and they are dressed in very provo tive clothes and nobody reacts. This is just nuts! People are going to react, and if you notice in **Zorro** and the **Lady Rawhide** m series, everybody reacts to how she is dressed. It doesn't escape anybody's notice McGregor said with a laugh. "She uses it to her advantage in many cases. She knows it distracting to some of these people, and sh is going to be able to get to where she wan to go because of it. At the same time, we should be having fun with this and we

Inks...

Color...

doubt I'd make believe that this is not happening. Everyone is always reacting to her. Some with disgust, some with lust, and some with admiration. It depends on the individual characters, but everyone reacts to the way she is dressed. They can't believe it.

If you look at this Lady Rawhide mini series, the script is very, very humorous. She has a lot of one-liners. She's in action. We have a lot of people react to the way she is dressed and she takes out a half dozen guys in various ways in about 12 pages or something like that. It's by the time you get to the end of the book, it takes a spin. It takes a darker and a heavier turn than I think a lot of readers are going to be expecting. I like a story that has texture that can go back and forth."

On her own, a challenge

Some people think that Lady Rawhide couldn't exist on her own. So part of my job as a storyteller is to show them that, yes indeed, she can do a story all by herself. She doesn't need Zorro to come in."

The mini series itself grew out of a proposed Lady Rawhide - Vampirella crossover. McGregor set about researching Vampirella, a character he had never written, and a location for their meeting.

"I was going through a lot of my research text books on the time period, and I wanted to get away from Los Angeles. I didn't want people who are reading **Zorro** to feel 'Oh, I've got to pick up this book. If I don't pick up this book, I'll have no idea when we come back with Zorro.' I really wanted it to be a story that would hold on it's own and show her as a very strong character.

"Well as soon as I finished that (I was getting ready to go on vacation), then Jim calls me and says, 'I also want to do a **Lady Rawhide** mini series because there is another company involved with this [Lady Rawhide - Vampirella] thing. We don't know exactly what will happen or not. I want you to work up another Lady Rawhide story line'. I had originally taken off to Monterey for the Lady Rawhide - Vampirella thing, and now I was like 'Wow! Now where do I go?'

"Then I felt with the whole thing with fog in San Francisco and that just led immediately to the idea of a Jack the Ripper-type situation in San Francisco. Then I started reading about the Russian ships coming in to the San Francisco port and such.

"I was very adamant in my mind that Zorro not come in at the last moment to rescue her. Whatever the situation was, she would handle it, and she handles it in her own way and on her own terms. That was my major consideration when I was starting the book."

Quality is Job One...

Don McGregor could get one message out about the mini series - or the regular book - to readers who have yet to discover the world of Lady Rawhide and Zorro, it would be simple: "It's by people who really cared about the book they were putting out. They weren't just knocking it out to get it out on deadline, or for the check. It's because they love telling stories and they love comics and they don't think comics are second rate to any other medium. They are not inferior to film. They're not inferior to books. They are on their own and have their own strengths and weaknesses. They are just as important, and just as entertaining or informative a vehicle as any other."

Following the end of **Lady Rawhide**, Zorro will resume with a four issue story arc, more than an issue of which is already completed. After that, McGregor's keeping Big Z hopping.

"I'm right in the midst of doing the Zorro – Lone Ranger - Tonto team-up," he said, again with a laugh. "Now I feel the pressure building up on me to bring such great characters together. This is like doing the Zorro/Dracula book. If you bring such classic characters together, you've got to make sure [it's great]. This may be a one time thing; it may never, ever happen again Therefore, it should be as strong a story as you can make it, and I'm in the process of putting it together and I'm scared to death of it."

Scared? Well, at least Lady Rawhide's not scary.

Unless you're at the wrong end of her whip.

Cover to Zorro #3, by Adam Hughes. Lady Rawhide's first appearance.

In the late 70's, DC Comics was looking for their first black super-hero. Their competitor, Marvel Comics, was already enjoying a good deal of success with their black super-heroes Luke Cage (Powerman) and Black Goliath. For DC, the next step was to go directly to the source of Marvel's success with those characters, Tony Isabella.

After arriving at DC in 1976, Tony was handed two scripts to rewrite. This was to be DC's first black super-hero — "The Black Bomber". According to Isabella, the character was doomed from the beginning. "Do you really think that DC's first black super-hero should be a white bigot?", Isabella

BLACK LIGHTNING ReDUX

By Tony Starks

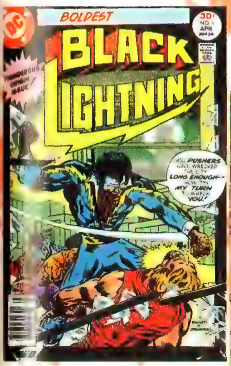
"Justice, like lightning should ever appear To some men hope, And to other men fe

Black Lightning #1 (Apr 1977)

asked. Logic won out, and Tony was given three weeks to create a replacement for The Bomber.

"I wanted someone our younger readers could relate to," Isabella states. "someone they would likely come in contact with on a regular basis." This led him to Jefferson Pierce, a school teacher by day and the super charged Black Lightning by night. After the "DC Implosion" of 1978, DC pulled the plug on the original series. Following

that Black Lightning was knocked around as a back up feature in both **World's Finest** and **Detective Comics**. In 1983 Black Lightning, along with Batman and Metamorpho, founded The Outsiders. Black Lightning remained a member of The Outsiders until the title was canned in 1988. Shortly after **The Outsiders** cancellation, Tony Isabella and DC editor Dick



Giordano began kicking around the idea of a new Black **Lightning** series. Now that Black Lightning is back, there are a few highlights from his electrifying career.

Black **Lightning** #1 (Apr 1977) introduces Jefferson Pierce, a college athlete and Olympian standout that returns to the "mean streets" of his old neighborhood, Suicide Slum (in Metropolis), as a high school teacher. Pierce was a heroic figure even before he reluctantly became Black Lightning: a hometown boy that beat the violence, drugs and poverty of the slums and returned to try to help other kids do the same. After Pierce beats the crap out of some local drug dealers, the local crime boss (a member of "the 100") attempts to intimidate Pierce by killing one of his students. With help from Peter Gambi, a tailor and long time family friend, the Black Lightning persona is created as a way for Pierce to attack the 100 without exposing his students to danger.

In **Black Lightning** #2 (May 1977) is Black Lightning uses his force field generating "electro magnetic" belt for the first time. The belt helps him overcome some gunmen, but he needs help with an old Justice League of America foe, Merlyn, who now works as the 100's top enforcer. The help comes from none other than Talia - Ras Al Ghul's (arch foe of Batman) daughter! This issue also introduces Tobias Whale, the 100's crime boss.

Black Lightning #3 (Jul 1977) continues Black Lightning's war on the 100's drug factories and introduces the stoolie Two Bits Tanner and Jefferson's ex-wife, Lynn Stewart. An interesting re-introduction is police

inspector Bill Henderson — a character from the 1950's Superman TV show.

Metropolis is home to you know who, so a Superman/Black Lightning crossover was inevitable. It happened in **Black Lightning** #4 (Sep 1977) & #5 (Nov 1977). First, there is Isabella's portrayal of Jimmy Olsen - tough and resourceful, something fans hadn't seen since Jack Kirby's early 1970's run with the character. Then there was the villain, the Cyclotronic Man. Powerful enough to give Superman trouble, but not totally overwhelming the star of the book. But the best part was the 5 page Superman/Black Lighting battle in issue #4. Whereas another writer may have resorted to some gimmick to equalize the fights such as the "red sun radiation device" in the **Superman Vs The Amazing Spider-Man** slugfest published in 1976, Isabella wisely (and amusingly) portrays Lightning as totally outclassed and barely holding his own. And in viewing Black Lightning's heroic struggle against an overwhelming opponent, readers saw for the first time the full measure of the man.

In **Black Lightning** #7 (Mar 1978), Peter Gambi dies saving Black Lightning's life. Pierce's rage triggers a physical change and his electrical powers become a part of him.

In **Black Lightning** #9 (May 1978) Lynn Stewart figures out Black Lightning's secret identity. Lynn asks: "Do you honestly think that a mask and a wig can fool a woman who's seen you in your birthday suit?"

Black Lightning abruptly ended with issue #11, leaving behind an unfinished plot line. **Black Lightning** #10 (Jul 1978) had six panels that introduced a shadowy, occult figure that posed a threat to the entire city. These six panels were hastily put together by Isabella and artist Trevor Von Eeden when DC rejected the original panels because they contained unrelated mini features. According to Tony Isabella, "I had to come up with essentially one new page at the last minute, and developed the villain only in the vaguest terms. I don't know where I would have taken the story."

It is difficult to squeeze

a lot of character development into team books, so changes in Black Lightning were very gradual.

Towards the end of **The Outsiders** run, Jefferson and Lynn Stewart were again romantically involved, and Black Lightning was serving as team leader. Here are just a few of the issues to look for.

DC Comics Presents #16 (Dec 1979) is an exception. While technically not the final Black Lightning appearance before **Batman and The Outsiders #1**, writer Michael Barr treated it as such, and the story ties into issues #1 - #10 of **Batman and the Outsiders**. In this issue, a young girl named Trina Shelton dies from a stray bullet when Lightning takes on a couple of subway muggers. Six months later, in **Detective Comics #491** (Jun 1980), Black Lightning loses his electrical powers.

Batman and The Outsiders #2 (Sep 1983) combines the basic elements of the above two issues: Black Lightning reveals to Batman he lost his powers right after he caused the young woman's death. A pep talk from Bats, "...if you give up now, we'll all die!...Don't try — Just Do It!" (sounds like Batman has

seen one too many Nike commercials), brings back his powers.

In **Batman and The Outsiders #8** (Mar 1984) Trina Shelton's parents hire The Masters of Disaster to kill Black Lightning. He is captured in the following issue. Then in **Batman and The Outsiders #10** (May 1984), Trina's mother confronts the captive Black Lighting, but she finds that he is not what she expected. Instead of a callous and uncaring superhero, she finds a good man who is racked by guilt and genuinely sorry. In the end, the Outsiders rescue Lightning and Trina's parents forgive him.

After **The Outsiders** cancellation in 1988, Black Lightning languished in comic book limbo until the current revival

If the first two issues are any indication, the new series was well worth the wait. "I have always felt there was a shortage of good role models in comics," says Isabella, "and I wanted to prove you could do grim and gritty without turning your hero into a killer. I also wanted as realistic a character as possible."

Black Lightning #1 (Feb 1995) certainly accomplishes those goals. Now 39 years old, Jefferson Pierce is still a school teacher, living in "Brick City", the slum section of an unnamed mid-western town. Isabella's scripts and Eddie Newell's incredible art combine to create a setting that seems so real that readers can feel the poverty and despair. Yet even in Brick City there is strength and nobility. "It's not where you live but how you live" remarked one old black woman. "There are a lot of good people in these projects." Black Lightning represents these good people, and is out there trying to make a difference, one student and one crack house at a time.

Realistic touches abound: Gone are the mask and the wig. Now when in his Black Lightning identity, Pierce's eyes become like lightning bolts - which, if you think about it, is a pretty effective disguise.

And Lightning's awesome new costume, designed by Newell, could probably be ordered out of any biker magazine.

In **Black Lightning #2** (Mar 1995), Pierce continues his war on the drugs and gangs in Brick City. Not everyone is pleased, however. Besides the gangs themselves, Mayor Perry is not happy with having a super-charged vigilante grabbing headlines during an election year. This issue also intro

...ckeller, a metahuman employed by ...

Black Lightning #3 brings B.L. further into the gang world of Brick City. He receives unofficial approval and encouragement from Chief Latimer, who does not care for Mayor Perry's way of doing things. Lightning raids the home of gang lord King to send him a wake up call. In return, Painkiller (whose anesthetic-like powers numb and incapacitate) uses several young gang members to bait a trap for the police that will cause the mayor's media-driven anti-drug campaign to backfire. Lightning interferes.

In **Black Lightning** #4, B.L. and Painkiller have it out in a big way. Lightning subdues the villain, but not before one of the young gang members is killed. The police ignore Mayor Perry's orders to arrest (or shoot) Black Lightning, who, as Pierce, becomes further involved in gang intervention at school. The issue ends with a young female member of The Family (King's gang) running down Pierce, fellow teacher Walter Kasko, and a student.

Perhaps the most visually compelling component of **Black Lightning** #5 is the highly effective use of black and white artwork as Pierce lays in a hospital bed. Walter Kasko is dead. Lamar, the student, was unharmed. He was saved by Walter, who took the bullets meant for him. Pierce's healing is shown to be advanced, but it takes several long conversations with Lynn Stewart to get him on the road to emotionally recovering from yet another loss in his life. He relives the events - often focusing on the deaths - in his life, finding himself wanting as a hero. Lynn tells him to stop judging himself by impossible standards, that he is indeed a hero. (This issue, by the way, will make an excellent **Black Lightning** primer. Fans who want to see more detailed versions of the events described should check out our Black Lighting Checklist following this article).

A Gang Buster cross over is planned for #6 - 8. After that, David DeVries, an Australian writer, will chart the Human Dynamo's course. Isabella was released by DC after turning in his script for **Black Lightning** #9.

Regarding the first eight issues, Isabella remarked, "**Black Lightning** #1 - #8 is the best work I have ever done. People picking up the first eight issues will be very happy with it." If you haven't read Black Lightning, give it a try - you'll be impressed! And remember this: "Black Lighting strikes twice in my neighborhood"!

Special thanks to the Book Broker in Evansville, Indiana forthe loan of reference materials and to Tony Isabella for his time and insights.

Black Lightning Checklist

Black Lightning #1 - #11

Worlds Finest #256 - #260

DC. Comics Present #16

The Brave and the Bold #163

Detective Comics #491,#494,#495

Batman and the Outsiders #1 - #32

Adventures of the Outsiders #33 - #46

The Outsiders #1- #28

Black Lightning #1 (Feb 1995) On going

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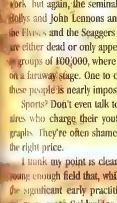
LEGENDS AMONG US

BY JEFF MARIOTTE

The comic book industry lost some of its guiding lights last year. Jack Kirby, the most eminent example, was largely responsible for the vocabulary of comic books today, responsible for how comics are drawn, and written, and read. And he's no longer with us.

What is truly amazing, though, if you think about it a minute, is how long one of the truly influential people in the field was with us, and how accessible he was to his fans. We, as comic book fans, are singularly blessed in this way.

In no other creative business that I can think of are the legendary figures of the field so available to their fans. Movies have been around too long - you're not going to run into D.W. Griffith or Cecil B. DeMille or Orson Welles at your local video store. Even contemporary filmmakers aren't very accessible. When was the last time you went to a convention where Steven Spielberg signed autographs, or Quentin Tarantino? Big name actors are the same, with a few exception. Seen Meryl Streep, or Robert Redford, or Gene Hackman or even Keanu Reeves making any public appearances lately? I didn't think so. And forget about Pola Negri and Rudolph Valentino and Charlie Chaplin and Tom Mix.



Rock and Roll? Sure, sometimes mid-level bands make appearances at record stores to promote their work but again, the seminal people, the Buddy Hollys and John Lennons and Paul McCartneys, the Elvises and the Scaggers and the Hendrixes, are either dead or only appear before their fans in groups of 100,000, where they're a tiny figure on a faraway stage. One to one interaction with these people is nearly impossible.

Sports? Don't even talk to me about millionaires who charge their youthful fans for autographs. They're often shamefully accessible, for the right price.

I think my point is clear. Comic books is a young enough field that, while certainly many of the significant early practitioners have passed on, many more Golden Age and Silver Age creators are still with us, still busily working in the field, and still making personal appearances. How's come, but you can still meet Stan Lee. Wally Wood's gone, but Al Williamson still gets around. In a five minute perusal of recent magazines from last year, I spotted the following comic book greats making public appearances. Will Eisner, Julius Schwartz, Gil Kane, Gene Colan, Joe Simnott, Gray Morrow, Neal Adams, John Romita, Ramona Fradon, Burne Hogarth, Chris Claremont, Dick Giordano, Sheldon Moldoff, Denny O'Neil, Murphy Anderson. There are, to be sure, many many more. Some of these people are still actively involved in the creation of comics, others are not. Two things you can probably be sure of: these people will most likely be more than happy to talk comics with you—they wouldn't still be in the business if they didn't love it as much as you do -- and the lines to meet them are going to be shorter, at any given convention, than the lines to meet Todd McFarlane, Jim Lee, Joe Quesada, Marc Silvestri, Rob Liefeld, Neil Gaiman, Bill Tucci, and the rest of the hot crop of young superstars.

Where do you go to meet these comic book legends? Mostly the bigger conventions of the year, San Diego, Chicago, Philadelphia, Dallas, Atlanta. But some of them appear at smaller shows and at store signings. Check ads in this magazine and others to see who's where. Maybe someone's appearing near you, or maybe you can work vacation plans around a convention that's gathering a lot of big names in one place.

Once you meet them, then what? As I said above, in spite of their accomplishments, these people are very talented comics fans. They love talking about their own work and other people's. They'll generally be happy to share stories with you about early days in the business, about creating favorite characters, about their working styles and techniques. If you're shy, you may just want to get something signed, but you'll probably have fonder memories of your encounter with greatness if you engage them in conversation. You have the perfect icebreaker in your obvious shared interest in comics.

There are some good things not to do, as well. Don't demean their accomplishments ("You're pretty good, but you're no McFarlane") or ("you were very good in your prime"). Don't fawn, either - these people know that their work is good, but they also know that the sun would still rise tomorrow if they had spent their lives working in a factory rather than the comic business. Don't ask them, if you can help it, what they've worked on. Someone with twenty or thirty years behind him has a long list of credits, and it'd help if you do your homework ahead of time. Don't throw up if it can be at all avoided (it's happened). Don't denigrate the work of some other artist or writer. The person you're talking to may be a friend of, or a fan of, the person you're dissing, and it's rude besides. Try not to hog the person's time, particularly if there are other people in line or the person his somewhere he or she needs to be.

Professionals are working at conventions and may have important meetings or scheduled panels. If they have to break off a conversation with you, don't take it personally and don't be offended.

This may seem like common sense, but I've seen every one of these simple rules ignored. While comics pros are generally gracious about such things, your encounter with the legend of your choice will be a happier one for all concerned if you keep these tips in mind.

As I said in the beginning, we are truly blessed to have so many talented, creative people working in this field who are so readily accessible to their fans. It's a terrific relationship, and it's one that is beneficial to the creators, the fans, and the comic industry as a whole. Take advantage of it, and your hobby will be that much more meaningful to you.

Jeff Mariotte is a comic book writer and Marketing Director for Wildstorm Productions. He'd like to stress that the opinions in this column are only his, and not those of Wildstorm Productions or Jim Lee, particularly that part about Jim's lines being too long (although if Jim or three of you bailed on his line at the next con to go meet Stan Lee, I'm sure he wouldn't object). One of his most satisfying encounters with the aforementioned was the hug he got from Ann Margret.

After Birthquake

A Valiant New Beginning

BY ROB SAMSEL

Rumbling into comic shops everywhere this past March, comic fans could feel the tremors of something different. Suddenly, Valiant comics had undergone a virtual facelift. Gone were many titles fans had been

reading for a few years (including **Harbing** and **Rai**, two of the earliest Valiant successe

In their place was something fresh and exc for Valiant fans: new artists, computer color and a new bi-weekly shipping schedule for t franchise titles. Another thing fans have not that is different is the huge "Birthquake" ba running down each comic. "Birthquake" he the inception of the new masthead Acclaim Comics, a result of last year's purchase of Va by Acclaim. Acclaim is a New York-based vi game company famous for such titles as **Mo Kombat**, **NBA Jam**, and **Maximum Carna** Under the Acclaim Comics banner, "Birthqu Windjammer imprint, will feature various cr ator-owned projects by such comic notables Neal Adams and Mike Grell.

Birthquake also heralds a large influx of top flight creative talent to Acclaim, the largest n of the big-name creators to an existing com in comic history. Now working for Acclaim t such luminaries as Dan Jurgens, Bart Sears, Norm Breyfogle, Ron Marz, Paul Gulacy, Jac Guice, Mike Manley, Andy Smith, Keith Giffe Val Mayerik, John Ostrander, and Tom Grindberg. Add those names to the mix of st Valiant notables as Bernard Chang, Rags Morales, Sean Chen, Bob Hall, Tom Ryder, M Moretti and Kevin Van Hook, among others, you've got the makings of quite a pool of cr ative seasoned comic professionals.

The assembled creative team, sporting their lective glistening resumes, have certainly hit ground running for "Birthquake" and beyon Dan Jurgens, he of killing off both Superma and Clark Kent fame, will originally be takin over **Solar, Man of the Atom**, as both wri and penciler, for issues' #46 through #50. W

asked what readers can expect to see from Jurgens, he makes no bones about it. "We'll see an entirely different group of characters," adding "This means readers can come in without ever having read a Solar comic before." Jurgens says his last issue as penciler (he will stay in as series writer), #50, will feature "a crucial change for Solar. It will feature a great realignment as to what and who the character is and things will really take off from there." Jurgens tips his plans leading up to issue #50. "We'll be developing a lot of new exciting characters that will be spinning off into their own books." While there hasn't been a decision made on the amount of new titles yet, Jurgens states that "It's been narrowed down to about three options," adding with a laugh, "It gets down to basically how much one man can do." The penciler supreme Bart Sears is certainly no stranger to comic fans. This is thanks to his excellent work on **Justice League Europe**, **Eclipso**, **Turok** and **X-O Manowar**, as well as a short-lived stint seemingly establishing his own Ominous Press of comics. It's on **X-O Manowar** that Sears will once again become his formidable pencil to the Valiant Universe. He'll be teamed with writer Ron Marz (of **Silver Surfer** and **Green Lantern** fame), and his longtime inker Ray Kryssing. Asked how his second stint at Valiant has been thus far, Sears waxes enthusiastically, "It's been going great. This we really given us free reign to do anything we want." Sears adds, "We've been able to give X-O a new twist, and a new direction." Sears is excited about working with writer Ron Marz saying that they've been able to give the book a new direction and a new look." X-O is now more hard-edged, action-adventure kind of stuff. Ron is a really visual writer, and his pacing really keeps things moving." Sears won't be restricting his talents at Acclaim to just X-O intending to do work for all three imprints. After having his own company with Ominous Press, it seems the creator-owned waters of Windjammer are where Sears will most likely tread. "They've pretty much given me carte-blanche to do whatever I want here, as long as I do it on time." It appears that the demise of his own company (although Ominous Colors, Sears' studio coloring squad, will be handling the coloring chores on X-O, and possibly more titles and covers) has given him a new-found respect for deadlines. "I've always been prolific," he says, adding emphatically, "I've just done a lot of things at once." Sears respectfully adds, " I understand the headaches management goes through now, which I probably didn't even care about before. I have a more realistic view of things these days." After a long stint on **Detective Comics** and bringing **Prime** to the world of comics for Malibu, Norm Breyfogle is ready to take on new assignments with Acclaim, starting with four issues of **Bloodshot**. After never drawing a character who sports a gun before, Breyfogle is finding it more intriguing than he originally deemed possible. He relates, "I got to use some reference material, and do some researching that I never had to do before." He's long felt that guns were a gimmick, but now that he's been working on **Bloodshot,** he's changed his mind, saying that he now finds the guns a really strong design element. After his stint on Bloodshot, what's next in store for Acclaim and Breyfogle? "I'll be tentatively creating a new character with (Valiant editor) Jesse Berdinka." Will the character be for Valiant, Windjammer, or Armada, Norm? "I'm not sure which line the character will debut out of," Breyfogle says, adding that it might be for, "possibly a new line of horror comics." The character in question is tentatively called The Outcast, and fans should be on the lookout for it the shelves later this summer.

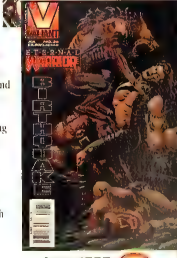
Another much vaunted, if not legendary, creator coming to the Acclaim camp is Mike Grell. Grell, whose list of credits include **Legion of Super-heroes**, **Warlord**, and **Green Arrow** is also known as the force behind the popular Image title **Shaman's Tears**. Fans have already seen the debut of Grell's **Bar Sinister** and **Starslayer** (under the Windjammer imprint), but these two projects are just the tip of Grell's Acclaim iceberg. He'll be writing and drawing the three-part **Turok/Shaman's Tears** crossover, matching up two of comicdom's most popular native American characters. Grell has also written some Valiant Yearbooks to see print later this year (one to be drawn by Brent Anderson), as well as several issues of both **Turok** and **Bloodshot**. When asked about the entire Acclaim experience to date, Grell is ecstatic, stating that "I don't think I've had as strong a cooperative effort from a publisher as I've gotten from these guys. They really care about what they're doing and that's nice." The always affable Grell also says that he's "gotten more and better promotion here than I've ever gotten while I was at DC, and I really appreciate it."

The other artists and writers coming to "Birthquake" have impressive credentials of their own. This includes former **Master of Kung Fu** (among his many credits)penciler Paul Gulacy. Gulacy will be finding himself pulling double duty for Valiant, both as cover artist for **Eternal Warrior**, and rotating with Rags Morales as the regular penciler for Turok, Dinosaur Hunter.

Former **Action Comics** and **Flash** penciler Jackson Guice will be working with well-traveled writer John Ostrander (**Spectre**, **Grimjack**) on **Eternal Warrior**

Batman and **Darkhawk** were his introductions to the world of comics, but "Birthquake" will find Mike Manley taking over penciling duties for Valiant's suave Englishman, **Ninjak**. Andy Smith has penciled such titles as **Silver Surfer**, **Quasar** and **Deadly Duo**, but "Birthquake" finds Smith alternating every two weeks on **X-O Manowar** with his studio partner Bart Sears

Val Mayerik, fresh off a stint on the excellent Bruce Lee series for Malibu, will be working under the



Armada imprint on the **Magic: The Gathering** series of comics, drawing the **Shadow Mage** mini-series initially.

One of comics' most prolific creators the past ten years, Keith Giffen's lengthy credentials include **Legion of Super-heroes** (various incarnations), **Justice League** (ditto), his creator-owned **Trencher**, as well as being the co-creator of the notorious Lobo. Giffen will be chronicling the adventures of Valiant's first hero, Magnus, while also creating a new title loosely based on the **Harbinger** premise called **Punx** (pronounced "punks"). Former **Silver Surfer** and **Daredevil** penciler Tom Grindberg will also be joining the "Birthquake" line-up, taking over pencils from Dan Jurgens on **Solar**, beginning with issue #51. Perhaps the most legendary of the new additions to Acclaim is that of Neal Adams, who will be unveiling his creator-owned **Knighthawk**, **Valeria The She-Bat**, and **Samuree** (all of which were originally scheduled to be published by Adams' Continuity Comics).

The most innovative part of "Birthquake" is the elimination of eight of the earlier titles (**Amorines**, **Geomancer**, **Harbinger**, **H.A.R.D. Corps**, **Psi-Lords**, **Rai**, **Second Life of Dr. Mirage**, and **Secret Weapons**), and replacing them with the bi-weekly shipping schedules of eight of Valiant's flagship titles (**Bloodshot**, **Eternal Warrior**, **Magnus Robot Fighter**, **Ninjak**, **Timewalker**, **Turok**, **The Visitor** and **X-O Manowar**).

This move is a unique one, but not one without merits. Acclaim publisher Steve Massarsky reasons that in the current comic marketplace, "most books sell-through in one to two weeks, and that the bi-weekly schedule allows us to effectively replace ourselves on the shelves." He notes that the real best-sellers in comics "are all weekly titles or better." He explains that with "Superman, X-Men, Batman, and Spider-Man there are at least four titles that come out weekly. We'd rather have another **X-O** issue replace **X-O**, rather than another X-title in that spot of the alphabetic listing." That said, Massarsky feels that the move will also help "the readers get their continuity fix faster."

Will this create an editorial nightmare for the Acclaim staff? Editor-in-chief Bob Layton feels the exact opposite will occur. "I think the books will become infinitely easier to follow," Layton remarks, stating, "we can also do larger scope stories, doing a two-parter that all takes place in one month." Layton also feels that now Valiant has established itself as a viable comics force, the really tight continuity that was originally one of Valiant's strong selling points is no longer necessary. "in the earlier days of Valiant universe," Layton offers, "I was dealing with mainly newcomers, so I felt it was really important that I keep a real tight reign on the universe." With comic buyers basically demonstrating no brand loyalty these days, and exhibiting very random buying habits, expect to see each Valiant title stand on its own two feet. Layton explains that he now has "seasoned professionals working for me, guys who know their craft, and they don't need me to tell them how to do their jobs." He concludes that he now feels it "very important that each title has a continuity of its own. I think it's a more sound way to go." Massarsky emphasizes the philosophy behind the massive moves of "Birthquake". "We're looking for a perfect blend," Massarsky stresses, stating that, "the perfect comic book company has strong management, a strong marketing group, strong characters, and strong creators; and they're all put into balance with strong properties, strong stories and strong artwork." He adds, "the idea is to put everything into balance to create a perfect comic book company. It will work if everything is in balance." By aligning themselves with the marketing maestros at Acclaim, brining a veritable "who's who" of creators on board, and revamping their entire editorial lineup with innovative new shipping schedules; it appears that Massarsky and company are well on their way to achieving that balance.

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GIFFEN...IN JULY FROM ACCLAIM COMICS!

MANGA anime

by Michael Lindsey

Believe it or not, you're probably a fan of Japanese animation. You just like cartoons better. The problem is, you don't know it yet. You see, you're not keeping you current with the latest developments of just not anime, but manga (Japanese comics) as well. Up until the 90's, anime and manga had been difficult to get a hold of. Dedicated fans had to get bootleg copies directly from Japan to satisfy their cravings. Now you no longer have to wait for anime to come your way via TV or secret means. You can find it nearby at your local video or comic book store. Companies such as Central Park Media with its U.S. Manga Corps label, Streamline, Animelgo, Manga Entertainment, and A.D. Vision are putting out a stream of new anime releases each month. While companies like Viz, Dark Horse, Antarctic Press and CPM comics are also feeding the comic book world with monthly loads of manga comic book titles.

What makes this development so great is that an entire universe of new media is opening up for American fans. While most fragments of Japanese culture remain elusive, manga and anime translate well and make a direct connection with. Illustrated story-telling in Japan has long been a recognized art form. After World War II, comics, or manga, became a giant form of mass media in Japan. So large that more paper is used for comic books than for toilet paper. When you look at the size and scope of anime and manga in Japan, you realize that its vastness can even make the American comic and cartoon universe seem narrow and small by comparison. The fan base for manga in Japan numbers in the tens of millions, with continuing misconceptions that comics are "just for kids" as they sometimes are seen in America. The readership spans evenly across all ages with topics ranging from boxing to alien romances, the French Revolution, high school soap operas, gangster dramas, medieval adventures, robot battles, buddhist tales, anthropomorphic stories...You name it. The fact is that manga comics are simply aimed at a more mature audience.

anime on the other hand skews more fantastical as the movement of the characters and their surroundings come alive in fluid motion and full-color. Even in anime, a sophistication or poise remains, as the frames per second are fewer than in American animation. The stories and characters include a self discipline that is much more with Eastern perspectives, values, and lighter touch in animation that accessible to Western audiences. At the very least, this accessibility gives the universes and will continue to be a great source of enjoyment for all of us. The hope is for things to get better and see what's out there.

REVIEW OF *KISHIN CORPS*
by Edwin De La Cruz

While growing up, I had a chance to see a great deal of anime. What I saw was made up of mecha-based (giant robot) shows such as *Macrosser Z*, *Tekkaman*. With hardly any good mecha-oriented shows remaining, recent efforts such as *Giant Robo* have caused a revival of shows similar to the mecha classics put out in the 70's and 80's. One of theses is the June video and laser disc release of *Kishin Corps* volume 1 from Pioneer Entertainment.

Kishin Corps packs some serious punches when it comes to giant-robot action, an old style look, and an interesting story-line. Imagine World War II with Nazis, some Tommy-gun-shooting aliens, high technology, espionage, and an explosive soundtrack - and you have Kishin Corps.

In Volume 1, the finale of the series, the heroes are planning a massive attack on the alien base. Little do they know that the aliens and Nazis have a huge, mechanical surprise for them. Taishi and the rest of Kishin Corps fight time to unleash an additional Kishin robot, the Kishin Module #4. The story leads to a great confrontation that answers the question of whether the combining three robots Thunder, Kishin Wind, and Kishin Dragon can free us from the challenge of the alien/Nazi menace called "Panzer Knight." I recommend you watch to find out and not miss the climax of this amazing OAV (original animation video) series.

For those of you who are interested, Pioneer Entertainment will also be releasing *Kishin Corps: The Symphony*, this month on video and laser disc. A live concert back in 1995, it is conducted by the composer of the music of *Kishin Corps*, Kaoru Wada, and performed by the Shinsei Japan Orchestra. Classical music may not be your thing, but if you like intense soundtracks, this one is packed with famous anime tunes from *Silent Mobius*, *Virgin Emperor* (*Kishiba the White Lion*) and *Space Cobra*, *Saiyuki* (*Starblazers*) and, of course, *Kishin Corps*.

Both the videos and volumes 1 through 3 should be available at or through your local comic book store or video outlet. Enjoy!

...Geist #1
by David Kraftsow

If you're a fan of Japanese Animation, you know that Japanese have been the kind of ... creators and animators who pull the ... strokes. For years, those of us who ... reading and watching Manga and Anime ... known that some of this stuff makes ... average issue of **Wolverine** look like an ... comic. After reading **MD Geist** from CPM comics, I am happy to say that ... new comics version of Koichi Ohata's **Geist** is the real deal. This is a ... beautifully drawn and colored shot of ... adline that'll leave you sweating for ...

In the ... issue MD Geist, the most dangerous ... ader, roaming the inked out ... plane ... harra, encounters a motorcycle gang ... ules their leader for a new mech ... sun. When he's challenged by the ... leader, Geist doesn't merely kick ass; ... gs off the biker's hands and stabs him ... the head! This guy is bad! As violent ... comic is, it probably gained its mature ... ers label from one brief nude scene ... wards the end of the story. Aside ... all the extreme action, this comic is also a pretty important collectors item. This is the first time that an artist from the Japanese comics industry has contributed to an American comic series. What Koichi Ohata and Studio Go! have created is a true international collaboration.

I hope this inspires other artists from Japan and America, as well as other nations, to work together. Comic fans in both countries could look forward to a comic created by Rumiko Takahashi and Wendy Pini, or Will Eisner (creator of **The Spirit**) and Monkey Punch (creator of **Lupin III**), or a collaboration between Sho Kusumizu and Yoichi Ikegami (creators of Sanctuary) and Frank Miller.

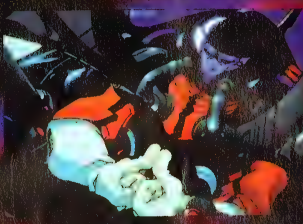
The future-world of **MD Geist** looks dark and dangerous. With a *Mad Max* like environment and a plot similar to a great Clint Eastwood western, **MD Geist** is set firmly within popular genres of modern fiction.

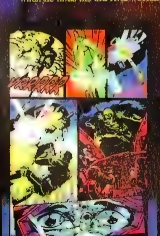
Macross Plus Vol. 1 & 2
by Jeff Dillon

It's not your father's (well, your older brother's) Valkyrie any more. *Macross Plus* Volumes 1 and 2 of director's Shoji Kawamori's high-tech computer graphic return to the world of *Macross* is now available. On the volcanic planet of Eden, hot-shot Valkyrie pilot Isamu Dyson is sent to test Kawazaki Test Flight Center's new super top secret, super stealth transformable mech. But when he finds his old rival working for a similar company, all their old rivalries get a brand new jumpstart. Locked in competition to see which company has the most fearsome fighting mech, the rivalry gets even hotter when an old girlfriend named Myung shows up-now managing the hottest virtual singer in the galaxy, Sharon Apple. How will it all turn out?

Macross Plus is the third *Macross* series to be released in english so far. As many fans of our award, *Superdimensional Fortress Macross*, the 1986 Japanese television series, [illegible] in the U.S. under the title *Robotech*, while *Macross II*, the six volume direct-to video series, was recently released in english on home video.

The results of painstaking research and meticulous attention to detail, *Macross Plus* is the next step in the evolution of the series. Three years in the making, [illegible] Edwards as Voice Director, the [illegible] through computer graphics pushes the envelope of the animation art form.





Recommended Readong & Watching:

Manga:
X 1999 by Viz Comics

Godzilla Trade Paperback by Dark Horse

Gall Force Eternal Story by CPM Comics

Ranma½ Vol. 1 by Viz Comics

Anime:
Records of Lodoss War
by U.S. Manga Corps

Macross Plus Vol. 1 & 2
by Manga Entertainment

Cyber City OEDO 808
by U.S Manga Corps

Boob
by AnimEigo

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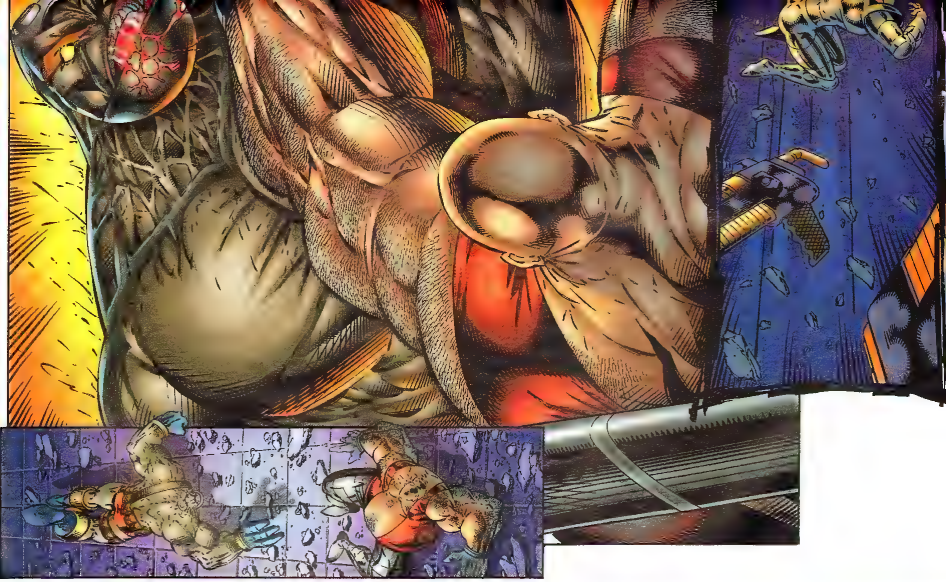

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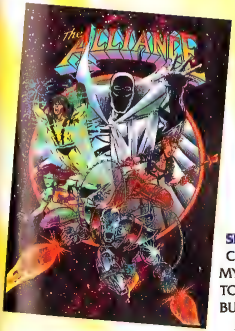
1



THE ALLIANCE #1
JIM VALENTINO RETURNS TO OUTER SPACE WITH AN ALL NEW GROUP OF SUPER-STARS

2

THE NEW SHADOWHAWK #2
COMICS' GREATEST MYSTERY CONTINUES TO UNFOLD BY KURT BUSIEK, JAMES FRY & ANDREW PEPOY.

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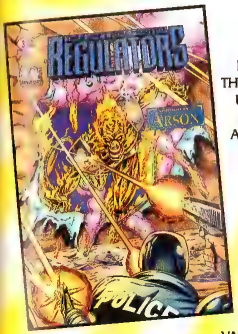
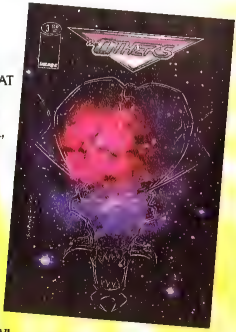


REGULATORS #3
THINGS REALLY HEAT UP AS THE SPOTLIGHT FALLS ON ARSON BY BUSIEK, RANDALL AND DAVIS!

4



THE OTHERS #4
JIM VALENTINO SCRIPTS "THE ORIGIN OF KLONE" WITH VALENTINO & CREW!

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winner's appearance.

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No purchase necessary. Print your name, address, and telephone number on the entry coupon or on a 3 x 5 card and mail it to: Overstreet's Fan Badrock Contest, 1966 Greenspring Drive, Suite Timonium, MD 21093. All entries become the property of Gemstone Publishing, Inc. and will not be returned. Entries must be received by July 15, 1995. Winner will be selected by a random drawing to be held no later than August 1, 1995. Winner must be available to appear in person at Gemstone Publishing, Inc. in Timonium, MD on a date to be determined by the number of valid entries received by Gemstone Publishing, Inc. in the sole discretion of the contest. One entry per person. Contest is open to anyone except employees of Gemstone Publishing, Inc., any of their immediate families, or agents of Gemstone Publishing, Inc. or Diamond Distributors, Inc. Estimated retail value of the original page of Badrock and its appearance is $500. Suggested retail price of each toy is approximately $6.99. All taxes, duties, and Federal taxes are the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for late, misdirected, or damaged entries. Winners agree to allow their name, city, and state, likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void wherever prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send your addressed, stamped envelope with your request to Gemstone Publishing, Inc. to the address above.

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A Dark Lord has returned.
Two worlds are about to collide and be destroyed.
Two men must put aside their differences
and unite to stop him before it's too late.

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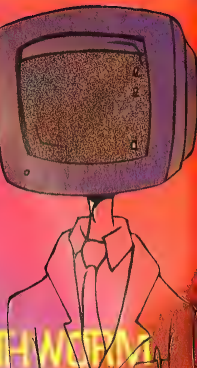
IMAGE EXTREME

MEGA BYTE ME



MARATHON

EARTHWORM JIM 2

SWING LIKE THE APE MAN

by [illegible]

[illegible] keep you swingin' for

HEY YOU, SPIT OUT THAT CHEWIN' TABACCEE ...

[illegible] the town of Slaughter Gulch. So oil your [illegible] bullets and get ready for one difficult but [illegible] Think ya can handle it, ya cowpoke?

RISE OF THE TRIAD

by Todd Hoffer

If **Doom** impressed you, then **Rise** will blow you away, literally! Wandering your way through the maze of hidden walls and passages be careful what you step on. There are hidden switches that trigger a number of unseen devices that either back you to pieces or burn you alive. The creators [illegible] dismembered and [illegible] which is really [illegible] thing about **Rise** [illegible] if your like me you'll turn it all the way up. I say "Bring it on," the more guts the better. I've played plenty of games here at **FAN** and **Rise of the Triad** is one of the best, with superior graphics and sound effects. **Rise** is available for PC users and is networkable for up to 11 players so there is plenty of carnage to go around. If you can't splatter a friend against the wall then what fun is it?

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In the future, the largest most power- [illegible] The SeaQuest's [illegible] gational, informational, and weapons [illegible] mous to all. Keep us safe [illegible] yours, captain.

It's The Toy Section

Recent Toys

X-Men/X-Force. It would be an understatement to say that quite a few X-Men and X-Force figures have been released so far this year. For two months now toy stores have been unloading their left over figures at bargain prices. 2 for $3.99! !! Whoa! There are a few figures from these assortments that one will not find in the bargain bins. These include Rogue ($10), Beast ($12), Morph ($8 to 10), Kilsonus ($8 to 10), surprisingly tough Banshee ($8 to 10), Mojo and Servitor, the Toys R Us exclusives that were supposed to be giveaways. Were they being dumped at $1.98 each? So now you say where these figures will be found. Well, here are a dime a dozen. Need I remind you that first series figures were blown out by the boxload at $2.99 for $2.98? At this price, you might as well stow one away, just in case. Also, watch for Phoenix to be good. Early reports indicate that her production is around 50,000 units. Psylocke is now selling at $8 to 12 on the collector's circuit. Spawn: Second series figures are even harder to get a hold of than the first. Malebolgia are showing up one per case and are typically pulled and sold for $ 50-$70.00 dealers. The "speckled-gun" Commando

...in great demand (see the "Figure Alert" regarding this ...Bedrock and Angela who demand $...
...ce. Another difficult figure being ...
...Hunter "Head" Known. Know who ... 100!
...Batman lines by Kenner ... being some ...
...bles. From the last few issues ... TOC ...
...Phantasm ($ 15-$18) and Poison ...
...Riddler and Bane have become the figures to watch ...
...$10 and $ 15, respectively. Early estimates have Bane surpassing Joker to also be in the 50,000 range so expect his value to ...

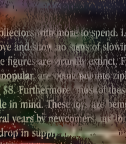
...One full-size action figures are on the way, but, in the mean ...ossys bendables and Kenner's Action Masters are causing ... Many variations of the bendable figures and can ...causing completionists a great deal of stress ...res. Remember, these are among the ... a decade so, when the new movie ... sought after. Also, the Action Masters are ...ed to be ... which has left the rarest item of the set, the Star ...back, in monstrous demand. Reports have the four-...g at prices up to $50 on the secondary market. Also ...carded Chewbacca is nearly impossible to find. ... one! Watch for both sets and all other previews ... to be in great demand down the road. I decided to go ...e for this month, but I've three more better ones for ...

Older Toys

...market for original Star Wars toys has never ...-end ...s are ...ually. ...-end ...

...t in $5 ...being ...by the ...investor ...items like ...the Force ...back" Star ...are ...

...n by zealous collectors with none to spend. Loose figures ...also been on the move and show no signs of slowing down. The ...$10" boxes of loose figures are mostly extinct, figures ...now common or unpopular, are worth buying. Jawas and ...ragnor now less than $8. Furthermore, those of these pur... not done with resale in mind. These toys are being stashed ...least the next several years by newcomers and long time ...like. Therefore, a drop in supply ... should be anticipated since ... a trend should be anticipated since ... designed. However, unless a toy is ... expensive, it tends to draw less attention ... toys ... ranged in significantly less due to the lack of ... range and quality high-range seem to be the best ...



Newer Toys

Secret Wars Recently, this one has seen its first ... interest in quite a long while. Although the low to mid-range figures still tend to collect dust, key figures are on the move. The three European exclusives have experienced increases in demand and, consequently prices with Constrictor at $65, Electro at $... and Sandman coming out on top at $80-$85, all MOC (mint on card). The "black clawed" ... and Hobgoblin have dropped a bit to $120-$130 and $55-... respectively. This is due to collector discomfort with the ... buy for too much and resell for too little" syndrome for ... and similar figures are infamous. Values for the lower priced figures ... no significant changes but demand and sales ... trend toward growth.

Super Powers Recent reports reveal that these figures are in the highest demand ... and prices are heading for the moon. Mention worthy prices for MOC figures include Dr. Fate ($70-$80), Samurai ($100), Plastic Man ($110-$125), Golden Pharaoh ($140-$160) and, the big dog, Cyborg ($325-$350). All other third series and some other second series figures are HOT but first series sales tend to be generally sluggish unless priced below guide. Transformers Don't laugh! A few years ago these toys came out of the woodwork as ... collectability ... and now, with ... huge fan ... and ... boxed specimens available, these toys are hot. Values for MIB (mint in box) figures have grown dramatically and include Optimus Prime ($125-$175), Megatron ($135-$155), Jetfire ($90-$105) and Soundwave ($70-$80). Also popular are the Decepticon ... like Scrapper ($75-$85) and Thundercracker ($65-$75) with all others in the $45 to $55 range. The most sought after Transformers are the gift sets like the Devastator gift set ($225-$275) which consists of six Constructicons in one box. Watch more ... issues for a complete price list. Note: All values listed are for original, Generation 1 ... issues.

... Super Heroes. This ... essentially ... by Toy Biz to be ... by spider-... Iron Man, FF and any other assortments yet to come. As a re... collectors are clamoring to complete their sets before shortages ... become evident and drive up prices. Yesterday's ... exclusive figures, Invisible Woman I and Daredevil I, have ... down a bit while virtually all of the rest climb. Currently, the best ... with the previous exceptions, are Spider-Man I ($35-$35), the ... second series, especially Venom I ($20-$25), Web Climbing Spider-... ($25-$30) and ... Green Goblin with ($35-$40) and without ($20-$25) the ... lever, and most third series including the other ... ($15-$20), Web Tracer Spider-Man ($15-$20) ... Venom II with flicking ... series ... are a bomb on the second ... fifth and final ... enjoys only moderate attention ... figures in the S6-S8 ... future issues ... issue.

TOP 10 Top 10 Scarce New Figures

10. Spider-Woman
9. Badrock
8. Riddler (new)
7. Phoenix
6. "Hamburger Head" Spawn
5. Grifter
4. Angela
3. Bane
2. "Speckled-Gum" Commando Spawn
1. Malebolgia

PRICE GUIDE

Star Wars toys from the first movie

The following is a price guide to figures released between 1977 and 1978 in both their original Star Wars and later release packaging. See also issues for listing of the vehicles as well as more figures.

3 3/4" figures

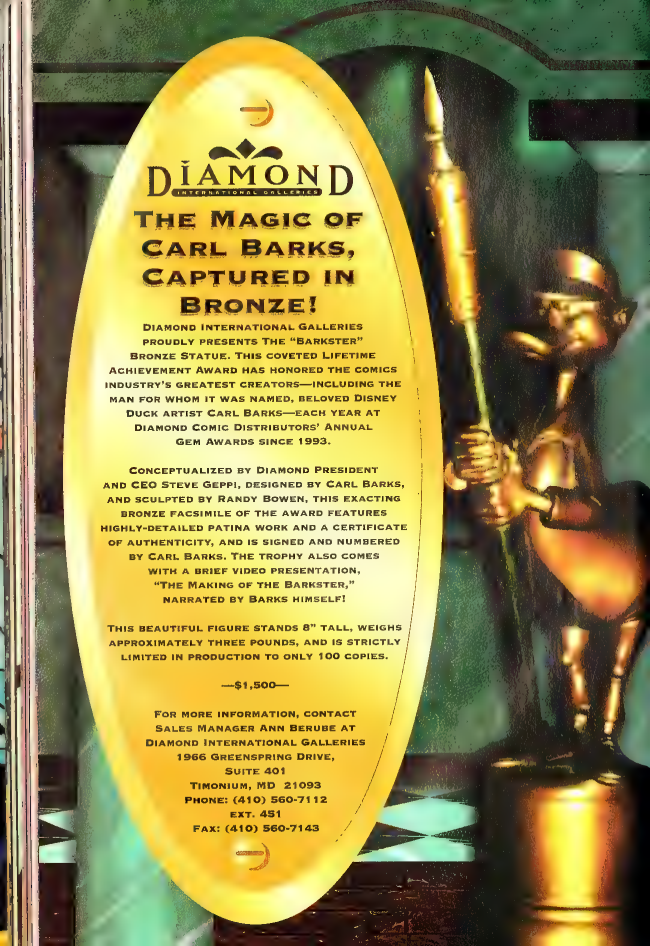
Figure	Loose	12 back Star Wars	20/21 back Star Wars	Empire Strikes Back	Return of the Jedi	Tri-logo	Power of the Force
Luke Skywalker	18	400	200	150	45		
Princess Leia	10	275	150	150	75		
Han Solo (Hoth)	8	500	325	150	85		
Han Solo (Bespin)	6	350	325	125	150		
C-3PO	10	95	30	20	15		
R2-D2	8	85	30	20	15		
Ben Kenobi	6	125	50	25	20	60	
Chewbacca	8	180	70	25	20	50	
Sand People	8	100	60	30	20		
Jawa (cape)	8	90	50	25	20	45	
Jawa (no cape)	40	800					
Stormtrooper (Comm.	8	90	50	25	20		
Darth Vader	10	120	70	50	35	25	55
Stormtrooper	10	110	75	35	25	150	
Snaggletooth(red)	8		75		25		
Snaggletooth(blue)	75						
Boba Fett	10		400	75	40		
Death Squad	8		75	50	25		
8D-8D	8		65	75	40		
	8		85	75	40		
	8		65	50	35		
	8		65	60	35		
	8			50	30		
X-Wing gear	8			50	40	80	

Early figures

Figure	Loose	Boxed
Luke, lightsaber	125	
Chewbacca, Crossbow	90	

12" figures

Figure	Loose	MIB(mint in box)
Luke Skywalker	150	250
Darth Vader	125	175
Princess Leia	125	150
Chewbacca	75	90
Darth Vader	75	150
Stormtrooper	100	225
Snaggletooth	700	900
C-3PO	75	75
R2-D2	75	75
Jawa	75	75
Boba Fett	125	175
Boba Fett (re-release)	650	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to Bill Campbell for pricing information]

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YOU WANNA PLAY GAMES?

BY STEVE FRITZ

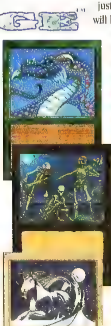
ICE AGE

Allow me to introduce myself: I'm one of the people who put the Encounters '95 convention together last March in New York City. While planning the show, my Encounters partners and I sat down and tried to figure out just how many people actually play Magic: The Gathering. One of the promoters for Origins, the Philadelphia-based games con, told one of us that he estimated there were over 35,000 tournament players in the U.S. alone. By tournament we meant those who regularly go to shows like ours, Origins, Total Confusion in Boston and Dreamation in New Jersey just to play Magic and other card games on a regular basis. We also estimate that there's at least double that amount who aren't regular tournament players. That puts the total population of game card players at 100,000. We also estimated that at least 90% of them play Magic: The Gathering.

So, when Magic's creator, Wizards of the Coast, announces that they have a new expansion to their game, even the guys who don't play the game are going to sit up and take notice. That's just what's happening this month with the release of WotC's Ice Age.

There's a bit of controversy surrounding Ice Age. One of the key reasons for this is the Duelist Convocation, the official ruling committee for all Magic tournaments, has introduced a second type of tournament, Type II, which only allows cards from Magic's Revised, The Dark and Fallen Empire expansion sets. The word on the street is it will eventually replace Type I, which allows all current sets, barring certain restricted cards, in play. Obviously, people who literally spent hundreds of dollars on Black Lotuses and Mox cards are wondering what's going to happen to their investment. To top it, WotC is making it well known that Ice Age is not only an expansion set, but has been defined as a "stand-alone" expansion set. The internet is now buzzing with the idea that Ice Age is the next step in the planned obsolescence of cards from the Alpha, Beta, Antiquities, Legends and Arabian Nights sets.

"That's not exactly the idea," says James Lim, who is one of WotC's designers of Ice Age. "It's kind of a combination idea that we are going to experiment with. If it's successful, we're going to keep doing it. The idea is Ice Age is a completely compatible Magic expansion in that it will work with all the original cards. Also, it will provide a second complete environment that people can explore. So it will be possible for people to play just those cards and it will be a fun and balanced game. It wouldn't lack creatures, spells or any of those other things."



According to Lim, Ice Age will consist of over 350 cards, with what is pretty much a good mix of rare cards, uncommons and commons for every starter box or booster pack. Starter boxes will also have land randomly inserted in it, so that you could buy a box of Ice Age cards and immediately start play, something you can't do with a number of other expansion sets. As for the play of the cards, there will be some new twists to the rules on them that should keep the game interesting. "Ice Age cards do differ in a number of ways," says Lim. "The first thing is we do introduce is cooperation between friendly colors. In the past, you've seen things like Karma. Now black and white are natural enemies and Karma is especially good against a black player. What most people don't know is colors like red and green are friendly, and in Ice Age you'll find cards where one helps the other. There's a lot of that in Ice Age."

"Another new rule is a new kind of upkeep called cumulative upkeep. It is a kind of upkeep that keeps building up the longer you have the spell in play and gets harder and harder to pay. Quite a number of cards will have cumulative upkeep."

We'll see. In the meantime Ice Age will be in your stores shortly after you read this.

OUT OF THE SHADOWS One of the best card games out there is Atlas Games' On The Edge. I've been playing it since it's introduction and I find it a hard, fast game with a lot of surprises. It's just the kind of game that keeps me going back for more

As far as I'm concerned, their first expansion, The Cut-Up Project, was a total success and this month they will be introducing their second such set, Shadows.

Where Cut-Ups introduced Chaos as a factor to the game, Shadows will emphasize the criminal element and those who are the true powers on the island of Al Amarjah, the domain where OTE is played. The set itself will consist of 117 cards, be made up of commons and uncommons, and only sold in booster packs.

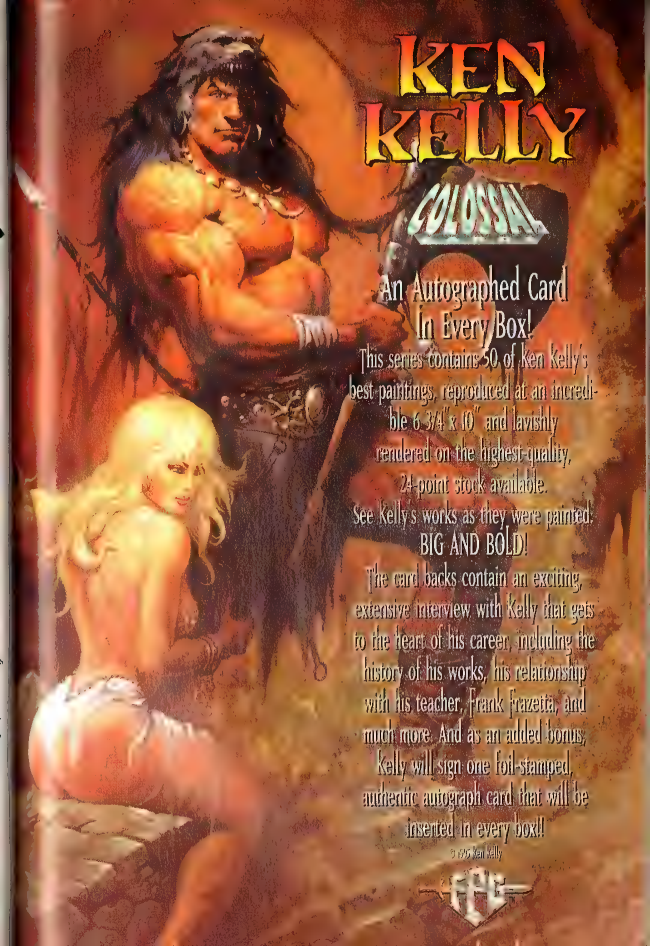
From the sounds of it, if you have started playing OTE yet, I can't recommend this expansion will be the thing that hooks you. Check it out if urban paranoia is your cuppa tea.

SIM CITY OUT AT LAST: After production problems and a lot of promise, Mayfair Games Sim City will hit the market this May.

This unique game doesn't involve player beating the bejeezus out of each other.

Instead, like the computer game it's based on, you and other players are rival contractors trying to build a city all the while trying to be the first to accumulate 250 simoleons. Another nice touch is cooperation can work just as well as competition in this game, especially if there's more that two players.

The initial Sim City card set will feature 517 cards. Starter decks will have 5 rare, 19 uncommons and 36 commons. Boosters will have 1 ultra rare long card (which is twice the length of a standard cards), 1 rare, 5 uncommon and 8 common cards.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© 1995 Ken Kelly

CARD SHARKS

BY MAX GOTTFRIED

Interstellar Voyagers, Kelly's Big 90 and Robin Does It First

Dum dum Dum dum Dum dum... I am the Card Shark. I roam the waters of the trading card industry like a predator seeking the hottest new cards and reporting them to you. While I'm out sniffing for blood I also bring back some treasures from the deep. Rare and wild cards those other mags fail to bring up. Bite into these, my piranha. The folks at Disney are still adding up the tons of moola they raked in from *The Lion King*. This year's newest animated motion picture is *Pocahontas*. SkyBox's first card series will be released at the same time as the movie, June 23rd. 90 cards with three levels of bonuses to chase after: Five 3-D Panorama cards, five "Dufex" (no, it doesn't rhyme with doofus) foil cards, and two "Moving Animation" cards. Rare cards? I don't think so, since they started cranking out 10 card preview packs for a Disney Animation Tour back in February. The card Shark did get a nibble on a **Disney Deluxe** card series surfacing this summer. These will be heavier stock cards with a mini-history of Disney since Mickey first squeaked. Big buckaroos.

Beam me up... say, this isn't Scotty, who is this? **Star Trek: Voyager** by SkyBox beams aboard with its first series also in June. The premiere episode, which originally aired in January, is retold in 98 regular cards. Card images will be taken directly from the show through a digital video transfer. The interstellar bonuses include: nine Spectra Character cards (1:12), an Emergency Holographic Doctor Program card (1:180), an exchange card for the new SkyMotion card featuring the USS *Voyager* (1:180), and three offer cards for SkyBox's latest technology, Expand-a-Cards. Voyager's artwork and technical mumbo jumbo fold outs to 9 1/4" X 7 7/8". Sounds like a cool placemat to me. Series II, scheduled for November '95, will summarize the entire first season.

Greg & Tim go Chromium: You can never have too much of a good thing, that includes another great card series from **Greg & Tim Hildebrandt: Separate & Together**. It's a 90 card all chromium edition featuring the individual and collective works by my good friends. Dynamic imagery meets vibrant colors as only the Hildebrandts can provide. Wizard of Oz Magnachrome cards number six, a Robin Hood Magnachrome 3 card subset, a limited edition Medallion card, 500 autographed cards by T & G and one uncut sheet of 6 cards make up the vast variety of chase collectibles.

Widevision cards, the sequel: Topps continues the *Star Wars* legacy on the wider 2 1/2" X 4.75" format. *The Empire Strikes Back Widevision*, presented in 1-4 cards, are digitally mastered directly from the original film. The images are sharp and crisp. No adjusting the focus or contrast here. Plus, there are two levels of chase cards. Ten chromium cards feature Ralph McQuarrie's production illustrations for the second *Star Wars* epic. Six mini-poster art cards feature the best movie poster one-sheet art straight out Lucasfilm's vaults (only one in every box.). Save me an aisle seat.

Batman Forever, Batman Forever: No, I did not just stutter. Fleer (again!) unleashes its second trading card set based on the upcoming B flick. While the first set featured computer generated artwork, this editio features scenes from the movie. 150 foil-stamped cards of Batman (Val Kilmer), Two-Face (Tommy Lee Jones), The Riddler (Jim Carrey), and excitement. Chase cards? Buckle your utility belts, Bufans. There's 36 h grams in total, that's one in every pack. Plus a bunch of Chromium Animaction cards, too. Where do they get all those wonderful cards?

Kelly's Big 50 & the Best from Vess: Ken recipient of 2 trading card editions by FP goes colossal. 50 of Kelly's fantastic imag be presented in the gigunda 6 3/4" X 10 The backs contain sketches and a length interview tracing his career from childh to the Warren years and beyond. What even more impressive is that every bo contain a foil-stamped autographed c signed & numbered by Ken Kelly. Ch Vess is the artist most comics fans remember for his work on **Batma Swamp Thing, Thor** and **Spide Man**. Beautifully rendered, wond stylized paintings comprise Vess's folio. In June look for his 90 card collection

MetalliceStorm bonus cards. FPG also includes 1000 signed & numb Vess autograph cards. Cool! You knew it was a matter of time before FP entered the ring of gaming cards. With a stable of heavyweight talent th of Brom, Mike Ploog and Don Maitz, this makes **Guardians** look like knucklcoat. Keith Parkinson, besides contributing art, is also the co-crea this world of warring armies, conjuring wizards, winged dragons and s beasts. Look for more details in the gaming column of **FAN**.

Treasures From The Deep: With all the hoopla over **Batman Forev** next issue I'll reveal some ultra rare Batman cards that most people ne knew existed. Like what, Mr. Card Shark? Check this out... Did you kno Robin had a card issued before the Dark Knight ever made it to cardbo Well, here it is. Issued first in 1949, then again in 1950 this card was p a perforated collection which also included 2 different Superman cards Buck Rogers, a western character, but no Batman. They were sold in o window packs with blank backs, while some were distributed through *New York Daily Mirror*. The background on Robin had variations of w blue, with Supes it was white or yellow. But no Batman has ever been s recorded to date. This tasty morsel should whet your appetite for what Card Shark has on menu.

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This set features 12 different black and white cards that measure 1-1/2" x 2". Set Includes: Marilyn Monroe, Rock Hudson, Brigette Bardot, Tony Curtis, Audrey Hepburn, Natalie Wood and 6 other movie stars.
These cards were originally sold in coin operated novelty machines. All cards are mint!
Complete Set $9.95 • 5 Complete sets $29.95
• MARILYN MONROE AT BAT •
38 Different Black and White 2-1/4" x 2-7/8" Cards
Set includes: 3 cards of Marilyn Monroe, including one card of Mrs. Joe DiMaggio "at bat" with umpire and catcher. Also included in this set are cards of Mickey Mantle, James Dean, Jayne Mansfield, Brigette Bardot, Tony Curtis, Rock Hudson, Sophia Loren
This RARE SET was originally issued in 1960 by Baton Via Gum Inc. This Limited Edition Reprint set (5,000 issued) was issued by Movieland Card Co Inc
Each set is individually serial numbered!
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★ STAR TREK ★

• BOLDLY GO •
STAR TREK GENERATIONS OFFICIAL POSTAGE STAMPS
Dealer/Wholesale Inquiries Welcome
OFFICIAL POSTAGE STAMP COLLECTION
This Exclusive series of Postage Stamps were issued by the South American Nation, the Republic of Guyana, to commemorate the New Motion Picture, STAR TREK: GENERATIONS and the first ever meeting of Capt. Kirk and Capt. Picard
• GOLD STAMP WALLET •
This attractive wallet contains a 22K GOLD STAMP measuring 2-1/4" x 3-5/8" with full color insets of both Capt. Kirk and Capt. Picard, as well as a paper stamp on a cache depicting the poster art used to promote the movie, CANCELLED ON THE FIRST DAY OF ISSUE by the Post Office Guyana. THIS LIMITED OF 50,000 COMES WITH A NUMBERED CERTIFICATE OF AUTHENTICITY !!!
PRICE $54.95
• STAR TREK TROPHY GIFT PACK •
This handsome folder contains two sheetlets of nine stamps each plus a souvenir sheet. THE FIRST SHEET-LET depicts the crew of THE NEXT GENERATION aboard a 19th century sailing vessel. THE SECOND SHEETLET depicts both THE ORIGINAL CREW AND THE CREW OF THE NEXT GENERATION in the 23rd century
BONUS! - The souvenir sheet bears the poster art that was used to promote the movie!!!
PRICE FOR ALL THREE SHEETS $34.95
• FIRST DAY COVER COLLECTION SET #1 •
This collection consists of nine cache envelopes each with a different stamp from a 19th century scene in the movie!!! EACH STAMP IS CANCELLED ON THE FIRST DAY OF ISSUE by the Post Office of Guyana!
PRICE $49.95
• FIRST DAY COVER COLLECTION SET #2 •
This collect on consists of nine cache envelopes each with a different stamp from a 23rd century scene in the movie!!! EACH STAMP IS CANCELLED ON THE FIRST DAY OF ISSUE by the Post Office of Guyana!
PRICE $49.95
• 3 DIFFERENT SHEETLETS OF NINE STAMPS •
SHEETLET #1, depicts scenes from the 19th century sailing vessel that appears in the movie
PRICE $14.95
SHEETLET #2, depicts scenes from the 23rd century spacecraft appears in the movie.
PRICE $14.95
SHEETLET #3, souvenir sheet , each stamp has a replica of the poster used to promote the Star Trek: Generations Movie
PRICE $14.95
• STAR TREK SET •
Original 8 Card Set • Rare! Supplies Limited!
Each B&W Card Measures 1-1/2" x 3-1/4"
©1986 Gordon Currie
Set Features Spock • Captain Kirk • Dr. McCoy • Uhura• Chekov • Janice Rand • Sulu • Enterprise
8 Card Set $14.95 • 5 Complete Sets $39.95
• 1987 LEAF STAR TREK REPRINT SET •
Original Set Worth Over 42,500.00!!! 72 Different B&W 2-1/4" X 3-1/4" Cards. Reprint Issued in 1931
Set Features the Original TV Series
Cast: Captain Kirk, Spock, Dr. McCoy, Uhura, Yeoman Janice Rand, U.S.S. Enterprise, Sulu, Chekov in Live Scenes From the STAR TREK TELEVISION SHOW!!!
HURRY SUPPLIES LIMITED!
Complete Set $19.95 • 3 Sets $45.00 • 8 Sets $100.00
• 1979 RAINBO BREAD STAR TREK •
The Motion Picture "Card Set" Printed by Topps. The Original Movie Set Includes: Captain Kirk • Mr. Spock, Dr. McCoy • Uhura • Scotty • Chekov • Nav. Off • Sulu
Comp ete Set Only $14.95 • 5 Sets $55.00

★ SUPER HOT SCI-FI ★

• OFFICIAL OUTER LIMITS REPRINT SET •
LIMITED EDITION - 5,000 Sets - Each Set is Individually Serial Numbered! 50 Different Full Color Glossy Cards PLUS 8 BONUS OUTER LIMITS Wrapper Card - 51 Cards in All! Original Mint Set with Wrapper worth over $1,500.00!!! Originally issued in 1964 from the Outl Sci-F TV Series!

Complete Set $24.95 • 5 Complete Sets $75.00
10 Complete Sets $125.00
• OFFICIAL OUTER LIMITS "Titanium Foil" •
Limited Edition - Only 777 Issued
"CHASE" Card Set. 3 Different Foil Color "Titanium Foil" Bordered Cards with the phrase "1 of 777" and the official "OUTER LIMITS" Logo in "Titanium Foil" on Front!
1 Set $19.95 • 3 Sets $34.95
• OFFICIAL OUTER LIMITS "Gold Foil" •
Limited Edition - Only 1999 Issued
"Chase" Card Set. 3 Different Foil-Color Cards "Gold Foil" Bordered Cards "1 OF 1999" and The Official "OUTER LIMITS" Logo in Gold Foil in Front!!
Complete Set $14.95 • 3 Sets - $25.00
• 1962 TOPPS OFFICIAL MARS ATTACKS REPRINT SET •
56 Full Color Cards - Licensed by Topps
Invasion By Martians in Flying Saucers!!!
Original Set Worth Over $2,000.00!!!
This set has a COPY BOOK VALUE of $50.00
OUR PRICE $19.95 • 8 Complete Sets $100.00
• 1966 LOST IN SPACE - REPRINT SET •
Limited Edition - 1,966 Sets. Each set is individually serial-numbered. 55 Different B&W Cards plus a FREE BONUS LOST IN SPACE Wrapper Card!
56 CARDS IN ALL! Original Mint Set with Wrapper worth over $1,000.00!!! Originally issued in 1965 nearly 30 Years Ago!! AVAILABLE AT ISSUE PRICE!
Complete Mint Set $19.95
• 60'S SCI-FI & TERROR TV CARD SET •
50 Different B&W Cards - Limited Edition
Less Than 1,000 Sets Available. Set Features scenes for the Great SCI-Fi Shows of the 1960's
Outer Limits • Twilight Zone • Star Trek • Land of the Giants • Alfred Hitchcock • One Step Beyond
• Lost in Space • The Time Tunnel • The Addams Family • Voyage to the Bottom of the Sea •
The Munsters • Bewitched • Dark Shadows •
The Prisoner • The Invaders • My Favorite Martian
©1994 HUN Ent. - An Educational Out de Ed Network
Complete Mint Set -$14.95 • 5 Sets $49.95
• 1983 TOPPS STAR WARS •
Return of the JEDI Sticker Card Set.
33 Different Full-Co or puzzle-backed sticker cards.
Only issued by Topps as a special insert with STAR WARS Return of the Jedi Series #1 Wax Packs.
©Lucas Film Ltd 1983
Complete Set $14.95 • 5 Complete Sets $39.95

• PEPSI - 1 •
Pepsi (100) - $12.95
Pepsi- Chrome (10) - $59.95
Pepsi - "Tallboy" - $44.95

JUST IN
• HERSHEY'S •
100th Anniversary
Call P.O.R.

• 1964 BEATLES SET •
B&W Orig nal 4 Card Set 1-1/2" x 2-1/2"
Set Features John, Paul, George, Ringo © Gordon Currie
4 Card Set $9.95 • 5 Sets $25 00

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Series I-III • Issued By The River Group

40 Different Full Color 2-1/2" x 3-1/2" Cards

SUPPLY EXTREMELY LIMITED!!!

To Obtain a Complete Set It was Necessary to Open Over $1,000.00 Worth of Foil Packs

COMPLETE MINT SET $299.95

All Cards Mint, A Standard 2-1/2" x 3-1/2" Unless Otherwise Noted.
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ANIMANIACS BOUNCE INTO CARDS

The Animaniacs will make their trading card debut in a set from Topps this June. The set will feature both cel art and original pieces created for the card set. There will be 90 regular cards plus foil cards

CONGO

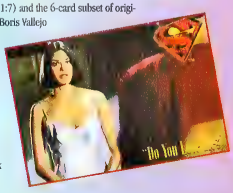
From the mind of Michael Crichton (author of **Jurassic Park**) comes **Congo**. The film, set to be released in early June, tells the story of an American expedition that encounters a ferocious new breed of gorilla while in the African Congo. To celebrate what promises to be the movie event of the season, Upper Deck will release, in late May, a 90-card set that captures all of the excitement of the movie and more. The series contains 60 storyline cards, 9 cards spotlighting main characters, 10 behind the scenes' cards, 9 F/X cards showing the special effects in the movie, plus one checklist card. The set also includes an extra special insert series of 5 Special F/X cards that feature key scenes highlighted with exclusive Light F/X technology.

DISNEY PREMIUM COLLECTOR CARDS

This 80-card series will feature artwork and stills from classic shorts and archival art of Disney's most poplar standard characters. The 2 levels of chase cards will be a 9 set SilverScreen series (1:9) that are similar to Chromium and two foil enhanced holograms (1:36). This series is a must for any serious collector.

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN

This new 90-card series, has already flown into stores. The two month delay in its release was due to a complete redesign. Collect these cards and follow the passionate story of Lois, Clark and Superman. The scenes are a high-tech video digital transfer straight from the show. Three cards (#87-89) feature multi-sport superstar Bo Jackson shooting hoops with Clark. Every pack contains a cool "Superman-S-Shield" temporary tatoo (6 different tatoos in all). There are also 2 levels of bonus cards: the 9-card Lois & Clark Diffuser subset (1:7) and the 6-card subset of original paintings by Boris Vallejo and Julie Bell (1:12) reproduced with an all new, glittery Holochip foil. As if that wasn't enough, each box contains a free, limited-edition Lois & Clark photo card pin that is also available through a $3.95 on-wrapper mail-



MARLEY-MON COLLECTOR CARDS

Are ya feelin' irie, mon? Well you will be in May when Island Vibes Publishing Publishing, Inc. debuts **The Bob Marley Legend Collectors Cards**. This 50-card photographic collection honors Marley's status as one of music's most legendary figures and pays tribute to what would have been Bob's 50th birthday. The "Golden Hobby Edition" features an array of groovin' chase cards: gold embossed signature cards, Fantasy Art Cards by Ken Kelly, Embossed Cards, Etched Foil Cards and a Gold Fame Embossed Card. So kick back and thank Jah that these cards are on their way.

MTV ANIMATION

They're funny, disgusting and just plain weird. They are MTV's top anim shows and now they have their own card series. In early June, Fleer w release a 145-card set for *Beavis and Butt-Head, The Brothers Grun Head* and *The Maxx*. There are 14 subsets for each of the series. The cards are: Prismatic Foil (1:2, 18-card puzzle), Chromium (1:4, 15 c featuring the amazing Aeon Flux) and Holograms (1:12, 4 cards). Sou like fun!

SPECIES

From the suspenseful new sci-fi film *Species* (featuring incredible des from H.R Giger) comes this 90-card photographic series. **Species** ca will be breaking out in June. The backs of the cards provide the story behind the scenes look at the production

X-FILES

On the heels of their hit comic book series, Topps will be releasing The **X-Files Trading Cards** in August. If you've tried to find a copy of their **The X-Files** #1 lately, you know what the terms "scarce" and "in demand" mean. The set will feature the shows from the first season and it will include a comic art subset from the popular title.

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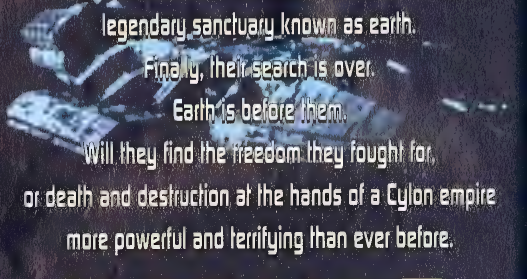
Black Tie Service,
Blue Jean Prices

For 20 years they have waged a war for their freedom.
Fleeing the tyrannical oppression of the Cylon empire,
they have wandered the galaxy in pursuit of the
legendary sanctuary known as earth.
Finally, their search is over.
Earth is before them.
Will they find the freedom they fought for,
or death and destruction at the hands of a Cylon empire
more powerful and terrifying than ever before.



BATTLESTAR GALACTICA™

THE SAGA CONTINUES...

Landing in July

MAXIMUM™ OVERDRIVE

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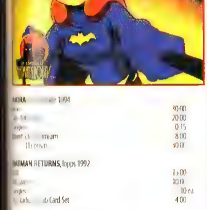
MAXIMUM™ OVERDRIVE

NINE INCH NAILS OF BATMAN AND ROBIN, THE, Skybox 1994

[illegible]	$1.50
[illegible]	20.00
[illegible]	1.00
[illegible]	.50
[illegible]	.25 ea.
[illegible]	10.00 ea.



NOVA, [illegible] 1994

[illegible]	90.00
[illegible]	20.00
[illegible]	0.75
[illegible]	8.00
[illegible]	90.00

PREMIUM RETURNS, Topps 1992

[illegible]	4.00
[illegible]	20.00
[illegible]	.10 ea.
[illegible] Card Set	4.00

PREMIUM RETURNS STADIUM CLUB, Topps 1992

[illegible]	15.00
[illegible]	15.00
[illegible]	1.5 ea.

PREMIUM SAGA OF THE DARK KNIGHT SkyBox 1994

[illegible]	40.00
[illegible]	5.00
[illegible]	.20 ea.
[illegible]	10.00
[illegible]	7.00
[illegible]	1.00
[illegible]	25.00
[illegible]	10.00

PREMIUM THE ANIMATED SERIES, Topps 1993

[illegible]	25.00
[illegible]	15.00
[illegible]	.75 ea.
[illegible]	10.00 ea.

PREMIUM THE ANIMATED SERIES II, Topps 1994

[illegible]	35.00
[illegible]	15.00
[illegible]	.75 ea.
[illegible]	10.00
[illegible] Autograph card	75.00

PRIMES AND BUTTHEAD, Fleer Ultra 1994

[illegible]	35.00
[illegible]	20.00
[illegible]	.75 ea.
[illegible] of Cards 1-10	3.00

PRIME, Comic Images 1994

[illegible]	60.00
[illegible]	15.00
[illegible]	.15 ea.
[illegible] cards 1-6	9.00
[illegible] sheet 1-3	15.00
[illegible]	25.00
[illegible]	75.00
[illegible]	20.00

PRIMES ACHILLEOS I, FPG 1993

[illegible]	40.00
[illegible]	15.00
[illegible]	.15 ea.
[illegible] vers. cards	5.00
[illegible] cards	6.00
[illegible]	125.00

PRIMES ACHILLEOS II, FPG 1994

[illegible]	15.00
[illegible]	10.00
[illegible] cards (5)	6.00

Autograph Card (1000)	45.00
Signed and Numbered 10-up sheet	35.00
Binder	15.00

CONAN, Comic Images 1993

90 Card Set	40.00
Single Cards	0.50
Sue Pisani Cards P1-P6	10.00 ea.
Frolochrome Cards (2)	20.00
Promo Card (A898)	5.00

CROW, Kitchen Sink 1994

Box	49.00
100 Card Set	15.00
Chromium Cards (6)	35.00
Crow Worm Cards (10)	6.00

DARRELL SWEET, FPG 1994

Box	35.00
90 Card Set	15.00
Metallic Storm Cards (5)	7.00
Autograph Card (1000)	50.00
Signed and Numbered 10-up sheet	45.00

DC COSMIC TEAMS CARDS, SkyBox 1993

Box	20.00
150 Card Set	12.50
Singles	15 ea.
6 Holograms	5.00 ea.

DC MASTER SERIES, Skybox 1994

Box	35.00
90 Card Set	15.00
Singles	.15 ea.
Single Sided Foils (4)	10.00
Double Sided Foils	15.00
Superman Skyfoil 3D	75.00

DON MAITZ, FPG 1994

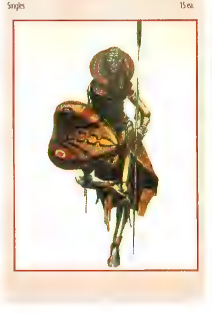
Box	35.00
90 Card Set	10.00
Metallic Storm Cards (5)	6.00
Autograph Card (1000)	45.00
Signed and Numbered 10-up sheet	35.00
Binder	15.00

DOOMSDAY: THE DEATH OF SUPERMAN, SkyBox 1992
"(30,000 boxes produced; all have serial number)"

Box	1.20.00
100 Card Set	45.00
Singles	.50 ea.
"4 Specialty Cards; S1-S4"	10.00 ea.
2 Sizzexman Symbol Cards	25.00 ea.

DRACULA, Topps 1992

Box	30.00
100 Card Set	19.00
Singles	15 ea.



EMPIRE STRIKES BACK, Topps 1993

Series 1 (132 cards (w/33 stickers)	
Box	40.00
Series 1 (132 cards (w/33 stickers)	40.00
Box	30.00
Series 2 (additional 132 stickers)	40.00
Box	30.00
Singles	60.00
Stickers	.50 ea.
	1.00 ea.

EVIL ERNIE [illegible] 1994

[illegible] Card Set	18.00
Singles	75 ea.
[illegible]	7.00
Autographed Kharma, Ernie, Thank You Card	35.00
Autographed Kharma Ernie #2	50.00
[illegible]	8.00
[illegible]	15.00
[illegible]	5.00
[illegible]	5.00
[illegible]	45.00

GARGOYLES SkyBox 1995

Box	50.00
Foil Set	10.00
Singles	.25 ea.
Pop-up cards	.50
Foil cards	.50
Redemption card	75.00

HILDEBRANDT, Comic Images 1992

Box	30.00
90 Card Set	14.00
Singles	1.0 ea.
6 Prism Cards	10.00 ea.

HILDEBRANDT II, Comic Images 1993

Box	25.00
90 Card Set	13.50
Singles	10 ea.
6 Chromium Cards	9.50 ea.
Autograph Card (250)	75.00

IMAGES OF SHADOWHAWK, Topps 1994

Box	20.00
100 Card set	8.00
Singles	15 ea.
Foil cards 1-7	6.00 ea.
Mini promo sheet	3.00
ShadowBarr	50.00

JACK KIRBY, Comic Images 1994

Box	25.00
90 Card Set	10.00
Chromium Cards (6)	8.00
Kubert 10-up sheet w/case	15.00
Medallion Card	25.00
2KKT Autograph Card (500)	45.00

JEFF JONES, FPG 1993
"Each Box numbered and limited to 64 000 boxes"

Box	32.00
90 Card Set	15.00
Singles	.20 ea.
Ultra AD Holograms H1-3	7.00 ea.
Autograph Card	60.00

JULIE BELL, Cards 1994

Box	30.00
90 Card set	10.00
Singles	.15 ea.
Telephone cards 1-10	2.00
Promos P1-P	22.00 ea.
Autograph card	45.00

KEITH PARKINSON, FPG 1994

Box	35.00
90 Card set	9.00
Singles	.15 ea.
Metallic Storm 1-5	7.00 ea.
Signed	50.00
Signed and numbered 10 card sheet	60.00

KEN KELLEY, FPG Cards 1992

Box	25.00
90 Card Set	35.00
Seven Hologram Cards H1-H1	7.00 ea.
Autograph Card (1000) 150.00	

KEN KELLY II, FPG 1994

Box	35.00
90 Card Set	10.00
Metallic Storm cards (5)	6.00

Autograph Card (1000) 45.00
Sketch Card one/case 50.00
Binder 15.00
Capsul Clr Case, Signed Card 30.00

LADY DEATH CHROMIUM, Atomic 1994

Box 65.00
100 Card Set 30.00
Singles .20 ea
Metallic Cel cards (5) 15.00
Mystery Card 18.00
Autograph Card (1500) 45.00

LARRY ELMORE, RPG 1994

Box 35.00
90 Card set 9.00
Singles .15 ea
Metallic Storm 1-5 7.00 ea
Signed 50.00
Signed and numbered 10 card sheet 25.00

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN, Skybox 1995

Box 55.00
Foil Set 20.00
Singles .15 ea
Tattoos .25 ea
Holochip foil 8.00 ea
Diffuser foil 5.00 ea
Photo pac 4.00

MARS ATTACKS, Topps 1994

Box 55.00
100 Card Set 25.00
First Day Cards .5 ea
Chrome Cards (4) 10.00
Gold Curse redemption card's 30.00
Ema Saunders autograph card 50.00

MARVEL MASTERPIECES, Skybox 1992
"(Each box numbered, limited to 350,000 boxes)"

Box 100.00
100 Card Set 45.00
Singles .75 ea
Ron as Cards 1-D-Thing vs. Hulk
2-D-Sasfire vs. Thanos
3-D-Wolverine vs. Sasquatch
5-D-Capt. America vs. Red Skull 15.00 ea
Bonus Card 4-D-Spiderman vs. Venom 18.00 ea
Sealed Tin Box 80.00
Iced Masterpieces UM1-5 5.00 ea

MARVEL MASTERPIECES-HILDEBRANDT, Fleer 1994

Box 90.00
140 Card set 25.00
Gold signature cards (140) 1.00
Holofoil (10) 3.00
Powerblast (9) 4.00
Jumbo Pack Hvofoils (10) 4.00

MARVEL MASTERPIECES 1993, Skybox 1993
"(Each box numbered, limited to 350,000 boxes)"

Box 40.00
100 Card Set 20.00
Singles 0.15 ea
Bonus Cards 51-58 9.00 ea

MARVEL UNIVERSE SERIES I, Impel 1990

Box 90.00
162 Card Set 40.00
Singles .40 ea.
"5 Holograms, MH1-MH5" 10.00 ea.

MARVEL UNIVERSE SERIES II, Impel 1991

Box 55.00
162 Card Set 30.00
Singles .25 ea
"5 Holograms, H-1-H-5" 12.00 ea

MARVEL UNIVERSE SERIES III, Skybox (Impel) 1992

Box 25.00
200 Card Set 12.00
Singles .20 ea.
"5 Holograms, H-1 H-5" 5.00

MARVEL UNIVERSE SERIES IV, Skybox 1993

Box 24.00
180 Card Set 12.00
Singles .10 ea
9 Foil Cards 4.50 ea
1 5-D Spider-Man Hologram #M-IV 30.00

MARVEL UNIVERSE, Fleer Flair 1994

Box 85.00
150 Card Set 50.00
Singles .5
Power Blast foil 1-18 5.00

"MASK, THE", Cardz 1994

Box 35.00
100 Card Set 14.00
Hologrames (10) 10.00

"MAXX, THE", Topps 1994

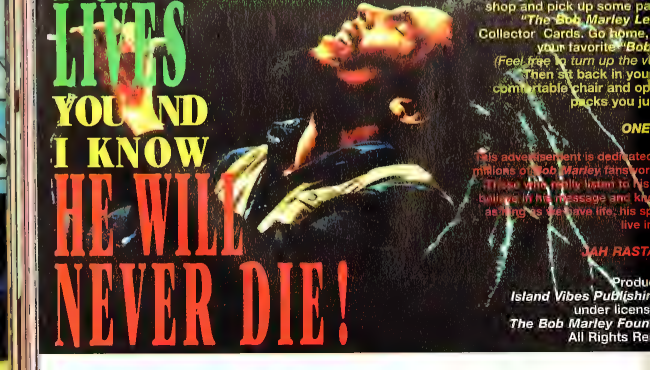
Box 35.00
90 Card set 12.00
Singles .2
"Foil cards 1-4, 6"
Foil card 5-redemption 25.00
Autograph card 35.00

MIGHTY MORPHIN POWER RANGERS, Comic Art 1 and 2 1994

Box 40.00
77 Card set 10.00
Singles .2
Hologrames, 1-10 .5
72 Card Power Foil set 40.00
1-card prototype set w/cap 7.00

MIKE KALUTA, RPG 1994

Box 35.00
90 Card Set 10.00
Metallic Storm Cards (5) 6.00



...ed 1:300)	45.00
...ed Wheelbend 10-up sheet	30.00
	15.00

...BLE PLOOC, FPG 1994

	35.00
	10.00
...ble Sheets 1-5	15 ea.
	6.00
	45.00
...ard 10-card sheet	25.00
...ard (two Mirrored)	1.00
	15.00

...MA SERIES III, Comic images 1994

	40.00
	15.00
	20 ea.
...ble Sheets 1 & 6	9.00
	25.00
	50.00
	80.00

...RAN O' SUPERMAN, Skybox 1993
...0 Cards are produced)*

	35.00
...et Set	20.00
...ble Set Cards SP1-SP4	12.00
...mma Card	10.00 ea.

...MAN OF THE JEDI, Topps 1983
...ed 1:132 cards (w/93 stickers)

	25.00
	20.00
...ed 1:98 cards (w/22 stickers)	20.00
	10 ea.
	15 ea.
	15.00

...MA, 1-by-3

	35.00
...et Set	15.00

Singles	20 ea.
Holograms	8.00
Gold hologram set	45.00
Autograph card	50.00
Promo	4.00

SANDMAN PREMIUM CARDS, Skybox 1994

Box	65.00
90 Card set	20.00
Singles	30 ea
Gold Endless cards 1-7	18.00 ea
Morpheus hologram	25.00
Silver promo-type Endless cards 1-7	40.00
Morpheus prototype hologram	90.00
Autograph cards	75.00
Portraits	12.00

SPIDER-MAN, Fleer 1994

Box	65.00
150 Card set	15.00
Singles	15 ea
Cels 1-12	4.00
Holograms 1-4	1.00
Gold Webs 1-6 (Jumbo Box)	9.00 ea
Gold Webs 7-12 (Retail Box)	9.00 ea

STAR TREK: DEEP SPACE NINE, Skybox 1994

100 Card Set	15.00
Singles	20 ea
Spectra Cards SP1-4	8.00 ea
Gold Spectra Card SP5	15.00
Redemption Card	15.00
Promo and Prototype Cards	2.00 ea

STAR TREK MASTER SERIES, Skybox 1994

Box	25.00
90 Card Set	12.00
Spectra Birth (5)	9.00
Promos	1.00

STAR TREK MASTER SERIES II, Skybox 1994

Box	30.00
90 Card Set	15.00
Spectra Birth (5)	9.00
Promos	1.00

STAR TREK: THE NEXT GENERATION, Impel (SkyBox) 1992

Box	30.00
320 Card Set	20.00
Singles	0.10 ea
5 Bonus Cards	2.75 ea
8 Hologram Cards	2.00
Mail Offer Hologram	25.00
"Collector's Set in Era (limited to 10,000)"	75.00

STAR TREK: TNG EPISODE COLLECTION, Skybox 1994

Box	25.00
100 Card Set	16.00
Klingon Set (6)	10.00 ea
Hologram Set (2)	16.00 ea
Premiere	1.00

STAR WARS (Also see Return of the Jedi), Topps 1977

"Series 1 (Blue, 66 cards (w/11 stickers)"	20.00
Singles	1.00 ea
Stickers	2.00 ea
Box	175.00
"Series 2, Red, 66 cards (w/11 stickers)"	10.00
Singles	.75 ea
Stickers	1.50 ea
Box	140.00
"Series 3/Yellow, 66 cards (w/11 stickers,"	50.00
Singles	.75 ea
Stickers	1.50 ea
Box	140.00
"Series 4/Green, 66 cards (w/11 stickers)"	50.00
Singles	.75 ea
Stickers	1.50 ea
Box	140.00
"Series 5/Brown, 66 cards (w/11 stickers)"	50.00
Singles	.75 ea
Stickers	1.50 ea
Box	140.00

STAR WARS GALAXY, Topps 1993

Box	50.00
160 Card Set	27.00
Singles	.75 ea
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Darth Vader Etched	20.00
Jovan Spectra card sheet	100.00

STAR WARS GALAXY II, Topps 1994

Box	37.00
135 Card set	9.00
Singles	.10 ea
Foil Inserts 1-6	2.00
Autograph redemption card	25.00
Uncut Spectra card sheet	100.00

Star Wars: A New Hope, Metallic Images 1994

Box/Set	50.00

Star Wars: The Empire Strikes Back, Metallic images 1994

Box/Set	50.00

Star Wars Widevision, Topps 1995

Box	40.00
Full set	25.00
Singles	.25 ea.
Topps Finest	15.00

"TICK, THE", NEC 1992

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Singles	0.20 ea.
"Test Sheet #1 (10,000 made)"	5.00
"Test Sheet #2 (5,000 made)"	5.000

ULTRA X-MEN, Fleer 1994

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Gold Attractions 1-6	6.00
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Full set	30.00
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Silydisc	85.00

WILDSTORM, Wildstorm 1994

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Refractors (9)	6.00 ea.
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(each has 2 different Variants)	25.00 ea.
Chromium Promo one/case	40.00

X-MEN SERIES I, Impel (SkyBox) 1992

Box	85.00
100 Card Set by Jim Lee	30.00
Singles	0.40 ea.
"5 Hologams, XM-1 - XM-5"	6.00 ea.

X-MEN SERIES II, Skybox 1993

Box	60.00
100 Card Set	20.00
Singles	.20 ea.
"9 Gold Foil Stamped Cards, G1- G9"	5.00 ea.
"3 Holograms, H1-H3"	11.00 ea.
"5 3-D Wolverine Hologram, H 3-"	40.00

"X-Men, Fleer Ultra", Fleer 1994

Box	
Full set	25.00
Singles	.25 ea
Fatal Attractions cards	7.00
Team Pursuit	5.00
Greatest battles	8.00
Team triptych	9.00

X-Men Ultra '95, Fleer 1995

Box	
Full Set	20.00
Singles	.75 ea
Chromium cards	10.00
Hunters and Vultors	5.00
Suspended Animation	4.00

Youngblood, Skybox 1995

Box	90.00
Full set	30.00
Singles	1.00 ea
Stickers	0.50
Wiggle cards	8.00
Redemption cards	5.00
Silydisc	25.00

Mostly in Black and White for a Tanner

by Dicky Wright

American Comics in the Britain of the Golden Age.

British kids love comics. They always have, ever since they first appeared more than a century ago. In those days the comics were like junior pulp magazines, containing adventure stories of stiff-upper-lip army heroes fighting dastardly "natives" in colonialist India, or the humorous mishaps of the overweight schoolboy, Billy Bunter. There were always picture comics of course, but ***Rainbow***, ***Tiny Tots***, *and* ***Chicks Own*** *were aimed at the very, very young.*

Perhaps the most popular British weekly comics were **Dandy** and **Beano**. They came out about the time Harry Donenfeld and Maxwell Gaines were talking to Simon & Schuster about a caped fellow called Superman. **Dandy** and Beano were immediate successes, a combination of colorful comic strips and written stories, all wrapped up in 16 pages for one penny! Wow! Then the war came. **Dandy** and **Beano** and all other homespun comics shrank in size, and cost tuppence...that's two pence in old English, folks. Britain, then all alone against the Nazi hordes, stood her ground and held Hitler's hooligans at bay until America was finally forced into action.

Not only was America's entry into the war a life saver, it also meant British children would be introduced to a new form of comic. Some of you may well have parents who were among the first American soldiers, sailors, or airmen, who were sent to Britain. To ensure G.I.s didn't forget home comforts, Coca Cola, Bing Crosby - and comic books - went along with them.

Soon the G.I.s made friends with the Brits. English girls were lavished with gifts of Whitney's candies and nylon stockings, unavailable in British shops during the war. And to get rid of the girls' younger brothers, the Yanks brought them piles of comic books the likes of which these young boys had never seen before. Big, brash, colorful, 68 page comic books.

Captain Marvel, **Superman**, and **Crime Does Not Pay** had come to stay....

At war's end most Americans and Canadians made their way back home. Under a tight austerity program, Britain was rebuilding not only its bombed cities, but its economy as well. This meant it had to earn dollars, and billions of them. So Britain's industrial might was directed at building for export to lands afar, especially the United States. Seventy-five percent of all cars made in England were exported. Americans loved the Jaguars, the MG's, the Rolls-Royces. They loved the Scottish whiskey and the Irish woolen sweaters. They didn't get **Dandy** or **Beano** though. Then, the English kids didn't get American comics anymore. When the G.I.s left, **Captain Marvel** left, too.

While the **Dandy** and **Beano** would always find a home in English nurseries, Britain's children missed the brash, violent American comics. I mean, they were such glorious fun, weren't they? Children hid under their bed sheets at night, dinky flash-light in hand, peering at the grotesque images of Bob Fujitani's **Hangman**, or the cackles of Batman's nemesis, the Joker. Now they were gone. The comics left behind by the Yanks were read and re-read; the pages came apart, the covers torn, they were loved to crinkled death. And then, they too, were gone, cast out to the garbage man, or to some waste paper drive.

Gone, but not forgotten.

Then, one day, along came Leonard Miller and his son, from the South-Eastern London borough of Hackney. Len Miller was a small-time publisher of sorts, specializing in nothing in particular. Maybe it was his son, old enough to have read American comic books during the war, who suggested the idea of reprinting American comics. It is hard to piece the real truth together, so we must be guided by supposition and events.

which led to our Len making contact with Fawcett Publications in Greenwich, Connecticut. He obtained a licensing agreement to reprint all Fawcett titles in Britain.

Contrary to a viewpoint expressed elsewhere, the first Miller reprint comics did no appear until after the war ended. There wer no English editions of American comics dur ing the war... there wasn't the paper to go round for such frivolities. The first Fawcett reprint material put out by Miller appeared in 1947 or thereabouts... it is difficult to determine exact dates as American reprints never contained dates for some reason.

Today, those first reprints are rarer than hen's teeth today. What Miller did was to pu out four titles. Each title was only 16 pages long, consisting of one title story, a couple o fillers, and the covers. Two of the titles were **Hopalong Cassidy** and **Golden Arrow**. I'm not sure of the other two. These were

followed by four or five photogravure digest sized comics printed in red and green **Captain Marvel**, **Capt. Marvel Jr.**, **Whiz**, and **Master Comics** were the titles which today would fetch a Queen's ransom if any could be found.

Len Miller was a canny soul. Fawcett had given him a licensing agreement, yet he wanted to ensure himself he was doing the right thing. These first comics were published on a trial basis; if they went well, he would regularly publish the entire line, as full-size comics, all in black and white, and consisting of either 24, 28, or 36 pages.

The trial issues sold out so Miller and Son set to work to launch all of the Fawcett titles for its and make them look as though they had been around for some time. Miller's first issues were numbered 50. So **Captain Marvel** started with the issue 50, so did **Lash LaRue**, **Capt. Marvel Jr.**,

and the rest. It had nothing to do with crazy postal codes as found here. this was pure tongue-in-cheek cockney dishonesty.

With the exception of **Whiz Comics** and the Marvel Family, all the comics were initially edited in France by the Agencie Francaise de Presse and printed by Grete. Garbell. The comics were full size in measurement and very well printed in black and white. As reference material to see how the art looked before color was added, these British editions are well worth having. For some curious reason, **Whiz** and The Marvel Family were printed in England, and were larger than standard size

Whether by accident or design, Miller adopted Fawcett's old triangle motif for his comics' logo. Each triangle had the words, A Fawcett Production. British Edition by L. Miller & Son, Ltd., London. Then the British price and numbering was added. Miller's French printers put a date "747-9-51." This was followed by "3e trimestre 1951." Don't ask me what the 747 was, but the 9-51 meant Sept. 1951. 3e trimestre meant 3rd quarter 1951. Unlike others publishing American comics, Miller always gave the American copyright date for each issue, which is a boon to researchers into the original date of a particular issue.

Although I cannot be absolutely sure, I think Len Miller pioneered the American reprint invasion into Britain. His success with the Fawcett line prompted others to jump on the bandwagon and start their own line of American comics One such was the United Anglo-American Book Company from N. London. The company's very title suggests it might have been into reprinting American pulps before embarking on comic books, which it did with great enthusiasm and little regard to U.S. comic publishers' rights. Unlike Miller, who had an exclusive deal with Fawcett, United Anglo-American, herein-after to be referred to by its comic book logo, Streamline, seemed to take whatever came its way

Streamline had a lot of dealings with a Louis A. Schwartz of New York, who may well have been an agent for American publishers trying to get their stuff abroad, hence the numerous titles and publishers Streamline appeared to represent in Britain. Here's a few of Streamline's prolific output: Fiction House's **Jungle Comics**, Hillman's **Real Clue**, **Crime Detective**, Magazine Enterprises' **Manhunt**, **Guns of Fact & Fiction**, various Fox titles, the latter generally crammed under a British drawn cover.

A good example of this is **Manhunt**. First, **Manhuut** appeared as a faithful full color reprint of Magazine Enterprises' original comic. Then Streamline would take the cover from, say, Prize Group's **Headline Comics**, stick the **Manhunt** title over **Headline**, yet keep the inside like the original American book. Or, as often happened, **Manhunt** would be given a British cover and the contents would be Fox Features' **Murder Incorporated**, **Women Outlaws**, or **Famous Crimes**

This little practice often occurred with Streamline Comics. **Real Clue** suffered in this was, as did other American titles. Yet Streamline would publish exact reprints of all these, and other titles, and very well, too.

These are the comics to find as they are very scarce but much easier to research, even if Streamline didn't bother with any form of dating,copyright information,even numbering, for that matter.

Streamline reprints are much harder to research than even **Classics Illustrated**. And that's saying something.....

Speaking of **Classics Illustrated**, yes, they were reprinted in Britain, and distributed by Thorpe and Porter, who had exclusive rights to them. Of all the **Classics Illustrated** reprints dotted about the world, Thorpe and Porter's British editions were far and away the best, even better than the American originals with superior quality paper, richer color, and stiffer covers. Mind you, they were more expensive. Thorpe and Porter published **Classics** in three separate series; the **Popular** series priced at one shilling and threepence, the **Super Classics**, the 48 page issues with a varnished art board cover for one shilling and sixpence, and the 64 page **Giant Classics** with natty cover, for two shillings. Then there were the **Classics Gift Boxes**. These were like the American versions, albeit with different contents.

The first British editions of **Classics Illustrated** came out in 1951, and continued into the sixties. Collectors here and in Britain would give their right arm to obtain the scarce, exclusively British **Classics Illustrated** titles which include **Dr. No** by Ian Fleming. Fourteen all-original titles were produced in England, some with American artwork, leading one to suppose they might have made it onto the American market had Gilberton/Twin Circle survived.

World Distributors Ltd. entered the fray around 1950, starting out as Pemberton's Ltd. This company had a profusion of titles including all Lev Gleason's comics, as well as Dell, Toby, and Magazine Enterprises. Again these were nicely printed comics, a few issues done in color. Of course **Superman**, **Batman** and **Superboy** were to be found on the comic counters of Britain's newspaper shops. Although the DC titles were printed in England, they were actually published in Australia. Presumably a certain number found their way onto British shelves before being exported to Australia.

The same with a lot of Fiction House comics. **Jungle**, **Jumbo**, **Wings**, and **Planet Comics** were printed and published in Australia, then made their way into England. Then confusion began because an English company called Locker started reprinting the same comics. So British readers had a choice of two issues of the same title at the same time!

By 1951 there were almost as many American comic books being reprinted in England as there were originals in the U.S. This alarmed many teacher and parent associations who waved **Crime Does Not Pay**, or **Real Clue** at one meeting or another. Soon, American comics caught the attention of the press who made everything worse with hysterical headlines like "Now Ban this Filth that Poisons our Children."

Thorpe & Porter started reprinting Prize Group's **Justice Traps the Guilty**, and **Black Magic**; the first reprinted American horror title, and some Avon comics such as **Eerie**. These cost one shilling and were 68 pages of black and white comics made up of two American issues of the title. Then another company got into the act. The Arnold Book Company, Britain's EC,was the principal reason for American horror and crime comics being outlawed by the Houses of Parliament.

Arnold had begun about the same time as L. Miller, and it is believed that Arnold was either Len Miller's brother, or more likely, his son. Certainly this would seem so as Arnold published one or two Fawcett titles in 1950/51, including **Capt. Midnight**. Arnold appears to have been truthful regarding his numbering, though: he started his runs with number one as far as I can make out.

Later, Arnold took over Thorpe & Porter's Prize titles, then in 1954 added **Star Comics**, **Startling Terror Tales**, and **Ghostly Weird Stories**. Thorpe & Porter who already had **Kid Colt**, took a couple of Atlas horror titles on board at the beginning of 1954. The comics were **Spellbound** and **Weird Worlds**, and the first part of each comic was the title issue. The second part an almost complete issue of some other Atlas horror comic.

As far as I am aware, T & P didn't keep the horror comics longer than the first issue due to the "ban the comics" campaign. After all, T & P protected their **Classics** comics investment like a broody mother hen and had no desire to jeopardize their relationship with Gilberton.

Young Arnold Miller... we'll assume he was young; he would have been if he were the son of Len, well, he just didn't care about the furor against horror comics. So rather foolishly he entered into an agreement with EC and began to pad **Black Magic** with EC gems from **Crime SuspenStories**. Next Arnold issued **Tales from the Crypt** and **Haunt of Fear**. These were 68 page comics, the second part a complete issue of **Crime** or **Shock SuspenStories**. Now the trouble really began.....Only one issue of **Haunt** was published in Britain. The American numbering was issue 23. It was the second part of the comic, **Shock SuspenStories** #14, that finally prompted Parliament to pass a bill banning horror and crime comics. **Shock** #14, if you didn't know, contains the famous

"Orphan" story. Beautifully drawn by Jack Ramen, "The Orphan" prompted headlines like "Into battle! – Against a canker undermining our children." "Viciousness of comics!" and "Help Us fight sex and crime at a shilling a time!"

In reference to "The Orphan," one writer said "This type of diseased rubbish speaks for itself." Another said "I feel as if I've been trudging through a sewer." And so on and so on.

Horror comics became the spice of life for the popular press, who descended upon them like hungry vultures. Then the classic anti-comic book **Seduction of the Innocent**, by Dr. Frederick Wertham, added finality to the campaign. As in America, the horror and crime comics were no more, killed off in March 1955.

Arnold Miller, after realizing the hysteria he had created, went on record before the Parliamentary Bill was passed and said he would no longer publish horror comics. In a retreat from his original, defiant position he said that they were "bad American comics in a negative sort of way. They are symptomatic of an arid cultural outlook." His "conversion" was vigorously applauded; a dark cloud shadowing the innocence of British children had been swept away. Parents could rest in peace once more.

British reprints of the watered down, sanitized American comics continued after the ban. Len Miller, having lost Fawcett when they stopped publishing comics, started a couple of English super heroes, Marvelman and Young Marvelman... Capt. Marvels who said "I say, old boy" and didn't wear capes. He also started publishing Atlas westerns and **Lorna the Jungle Girl**. Streamline went down the tubes, but Thorpe & Porter continued with their hallowed **Classics Illustrated** and published an array of DC, Quality, and a couple of Atlas western titles...all code approved, of course!

Collecting British editions of American comics can be very rewarding and very interesting when compared with the American originals. What I have shown in this feature is just scratching the surface; there is much more to find out.

The only snag, which really makes it more of a challenge, is the scarcity of these British editions. Only 50 or 60,000 copies of any reprint was ever distributed, a small number in a nation of 60 million! Therefore it is even harder to find near mint copies. Comics like **Haunt of Fear** and **Tales from the Crypt** hardly ever surface, and when they do they are quite expensive. I paid almost 40 dollars for a very tatty **Haunt of Fear** and that was 11 years ago!

One or two dealers, aware of the growing interest in these British editions, are trying to bring in material. Look out for them at conventions or in the classifieds. Getting hold of the British stuff is an interesting diversion to comic collecting, and certainly a very rewarding one.

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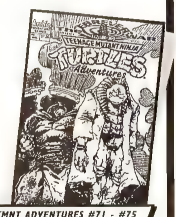

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Now Junior, Behave Yourself...

by Steven Gentner

Fox Publishing seldom missed a chance to pander (am I putting too delicate a point on this?). Borrowing liberally from its own publications, Victor Fox recycled **Blue Beetle** into a "good-girl" book, **Jungle Adventure** transformed into Jungle Smut (**Rulah**), Super heroism turned into super smut (**Phantom Lady**), and teen life comedy became teen-good girl (Junior). All this, mind you, in the post World War II vacuum created by the decline of super hero popularity.

Observing MLJ's success with **Archie**, Fox called upon the powers of "research and created **Junior Comics**. Junior was a blonde character cut from the same cl as Archie, much as Fox's Wonderman imitated Superman. The difference here was National Periodical Publications, as DC was then known, stomped Fox hard and killed **Wonderman**.

Victor Fox's habit for "borrowing" ideas was well known. In 1939, he introduc *Wonderman*. The fact that Wonderman was virtually identical in powers and style Superman prompted National Periodical Publications to sue Fox for copyright infringement. Fox instantly pulled the plug on Wonderman after only one issue. Whether MLJ would have eventually sued Fox for copying Archie, we'll never kno The short duration of Junior's run may have had something to do with it. MLJ was so brittle.

Junior Comics lasted a mere 8 issues, from #9 (#1) Sept., 1947 to issue #16 (#8), July, 1948. Yet, it had all the earmarks of a Fox publication: cheesy, cheap, gloss covers, with pink, blue and sometimes white interior pages which typified Fo product.

The book had a numbering system many might find confusing. It began with # continuing the numbering from **Li'l Pan**. Later, with #17, it became **Western Outlaws**. But **Junior Comics** had the one thing which made it then, and keeps i now, so desirable... ART!!

Junior was trapped in a triangle between a black haired beauty and a blonde, like Archie with Betty and Veronica. The backdrop for both characters was high school, with the attendant friends and enemies, but here the similarity ends.

Al Feldstein drew remarkably buxom and attractive females. High, high heels a seeming ignorance as to how much that sweater shrunk in the dryer kept Junior's clock wound tight! Bob Montana couldn't capture the same come hither looks tha Feldstein could. Feldstein was also great at coming up with plot situations to expl his artistic abilities. As an example, in one story Junior's two girls are vying for a "modeling" job they find in the newspaper. Both girls show-up and peel-down as alternate modeling sexier and sexier clothing, clear down to lingerie! The ad was placed by a geeky, pencil pocket protector "scale" modeler. Upon learning the tr both girls resort to violence at the perceived deception and geeky-boy gets trashe but not until we've all watched and enjoyed the girls primping and displaying a n ber of splayed provocative postures! Seemingly innocent situations could be rend steamy by Feldstein with an errant gust of wind or a strategically placed piece of or mirror!

Feldstein was just one of the stable of good-girl artists Fox employed. Edmund Good (**Dagar**), Jack Kamer (**Jo-Jo**, **Blue Beetle**, etc.) and the incomparable M Baker (**Phantom Lady**, **Seven Seas**, etc.) all plied their artistry of the form divi for Fox. In the climate of post World War II publishing, Fox's popular and provoc tive titles were sought after and enjoyed in much the same way Fiction House, Av and a host of others were. Unfortunately, some people felt that younger readers w getting their hands on this material as well.

JAN.
JUNIOR
10¢

JUNIOR

JUNIOR
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JUNIOR

JUNIOR
MAY
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JUNIOR
JUNE
10¢

JUNIOR
JULY
10¢

The High End Market Report

by Joe Mannarino

Welcome to FAN! For those that are unfamiliar with our column, we attempt to provide a glimpse into that portion of the market that the vast majority of collectors are seldom privy to. The high end, where the rarest of the rare and the most valuable of items are bought and sold.

Surprisingly, wealth is not a prerequisite to play the game. Many of the finest items are acquired with very little "liquid cash" but are the result of research, strategy, creativeness and savvy. As the consultant to Christie's Comic Collectible Auctions, as well as life long collectors and dealers, we are in a unique position to keep the Overstreet reader informed to what goes on. While individual articles like this one, may focus on a particular area, we will report on all areas of comic character collectibles.

Without question, the big news in recent months has been Golden Age comics. Whether via events or private sales, the Golden Age comic market is the hottest it has ever been.

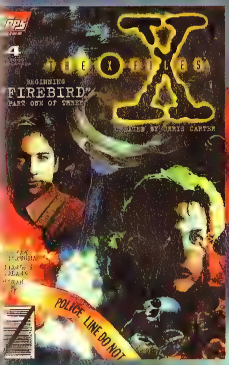
No sooner do we get word that an Action #1 has sold for $137, 500 -than we receive confirmation of the highest price ever paid for a book that being $176,000 paid for the Edgar Church (Mile High) Copy of Whiz Comics #1 (2).

Certainly a high point within this delirium was the historic opening of Diamond International Galleries. In what can only be described as a feeding frenzy well over $1,000,000 in vintage Golden Age books, nearly all from the Bob Overstreet Collection, were sold. The high points include; an Action #1 in VG/F condition sold for $75,000, a pedigree copy of All-American #16 in apparent NM condition (coupon replaced) $50,000. A VF/ NM copy of Batman #1 $60, 000. Not one but two copies of Detective #27 were sold. One for $70,000 and the second copy for $45, 000. A copy of Detective #33 (VF/ NM) $30,000. A restored copy of Detective #1 $60,000. A Flash #1 from the Denver collection in VF+ condition $75,000. More Fun #52 in NM condition and a More Fun #53 in VF/NM (Lamont Larson collection) sold for $60,000 and $30,000 respectively.

Bob Overstreet began reading comics, in the late 1940's. In 1952 he began collecting, becoming a "serious EC reader." A subscriber, Bob is proud of being one of the members of the legendary EC Fan Addict club. Bob still has the original kit and the envelope it was sent in. During the fifties, fandom as we know it did not exist. Collectors were isolated and had no way of knowing that others existed. It wasn't until early 1961 that Bob discovered the rest of the comic world. Bob contacted Billy Hoover, a mail order dealer and fellow collector, "Billy helped open my eyes to other genres and I began to collect everything from Disney to super hero titles." At this point Bob began trading EC's for other titles, he specifically remembers trading a Weird Fantasy #5 for Superman #2. He also continued buying from the newsstands and purchased Spider-Man #1 along with other titles. Bob ran ads in 1964/65 to buy old comics. Incredibly he was never offered books prior to 1963. Bob realized there was a lack of information and understanding of titles and numbering, his experience with EC's reinforced this, and he began to compile a list. Bob soon concluded that a price guide similar to those in the coin market was imperative and must be in the works from someone. Realizing that none existed, he contacted several leaders in the field. The year was 1969 and the collectors included Jerry Bails, Bob Jennings and others. Everyone agreed with the concept, but pleaded lack of available time. "They quickly added that if I did it, they would help. The help didn't last very long, and I got stuck doing it all. Jerry Bails did continue to help with pricing, but inevitably I did it." The first Overstreet Comic Book Price Guide was published in 1970 and sold 2,000 copies. There were two versions, the white cover came first and was quickly followed by a blue cover version that included corrections The rest as they say is history.

Bob has to be credited with building the first extensive photographic library of comic images. "My need for reference material necessitated that I also collect the rarest and most obscure of titles, many of which I had no interest in, personally." A familiar sight at major conventions, Bob will list in hand, was always on the lookout for books he needed. The result was what is certainly the most comprehensive assemblage of books currently in existence. Bob collected comprehensively right up to 1994, and his aggregation includes examples from virtually every pedigree collection that has surfaced. Bob is proud of the fact that he re-invested back into the hobby, the majority of the revenue he earned over the years. Although he claims to have never counted his collection, his best estimate places it at over 50,000 individual copies.

OVERSTREET'S FAN faves



X-Files #4

[illegible]

'60s. Much of the early ending, a couple leaders into the same half a [illegible] ture with awesome destructive powers. Through a bizarre turn of events, the skull of one of the servants is delivered to FBI agents Mulder and [illegible] the skull to be 35,000 years old, although records [illegible] and a three-issue story arc on Topps' less comic based on the hit TV series. Writer Stephan Petrucha has done an excellent job of capturing the pace and feel of the series and its characters. Although the [illegible] villain's character expressions add an unnecessary [illegible] X-Files fan, you'll love the [illegible] toward converting you.

X-Men Prime

Marvel

In the wake of the "Age of Apocalypse" everything has returned to normal, or has it? Bishop is being [illegible] with nightmares of a forgotten past, the legacy virus is spreading to the human population, and [illegible] built on the wings for the X-Men! Oh, well, it's a typical day for our heroes. But seriously folks, this is a great book! This [illegible] starting point for readers who [illegible] Marvel's earlier mini-series [illegible] or great superhero comic. The only problem [illegible] book's lofty $3.95 cover price. It's a [illegible] an expensive cover on a story [illegible] needs it.

Before saying what an incredible read David Lapham's new self-published book is, a GIANT "For mature readers only" warning is needed. That being said, for those of you over 21 or 18 with [illegible] Bikini Bold on because [illegible] Stray Bullets is some fantasy world [illegible] Stray Bullets #4 [illegible] David Lapham [illegible] [illegible] [illegible]

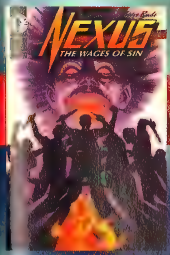
Kill Your Boyfriend

...and Rosie Boyfriend... [illegible] exploding [illegible] sion. Grant Morrison's DeVerting [illegible] like a cross [illegible] Killers. A [illegible] countries [illegible] and [illegible] Band, is a feast of [illegible] and just good ol' [illegible]

S.R. Bissette

Tyrant #3

...sim, if you've [illegible] ...to create a tyrannosaurus rex. How [illegible] ...to the beginning? The series is 3 issues old [illegible] ...other character has just, on the last page of [illegible] ...made his first appearance. The book is a detailed [illegible] ...gothic in this particular era of the age of the



Nexus: The Wages of Sin #2

Dark Horse Comics

...two babes in one. That's right, you get [illegible] ...babes in one spectacular issue [illegible] ...jumped, hits you right between the eyes with [illegible] ...bounding colors and [illegible] ...betrayal. It also contains the hottest secret [illegible] ...you'll ever want to double cross [illegible] ...not to read, just to [illegible] ...drool.

Double Impact #1

High Impact Studios

One of my favorite characters, the God of wine gets some color to his pale tone with the wonderful paints of Teddy H. Kristiansen in the one shot. Bacchus is drawn into an adventure by the Ginny, (the amazon?). Someone has found a bottle of wine that Bacchus made centuries ago and is planning to open it. This sets up Thor, a god and amazon across a dessert as they make their way to find the bottle. At the [illegible] of the story, Bacchus gets a laugh and a [illegible] capes and old pants are [illegible] [illegible] reading it for the [illegible] readers. The art is [illegible] the [illegible] with an [illegible] [illegible] & fuzzy and touchy.

Eddie Campbell

Bacchus Color Special

Dark Horse Comics

Mickey Spillane's

Mike Danger #1

Tekno-* Comics

The cover by Frank Miller is awesome! The art is [illegible] [illegible] fits their target page after page. The story [illegible] just plain cool! I've read some of Mickey Spillane's books and let me tell you, [illegible] Spillane has done a perfect job creating the [illegible] feel of the [illegible] [illegible] [illegible]

Nick's Picks

by Nick Wyche

Imagine a man, working in his basement apartment, trying to map the globe and at the same time struggling to map his relationship with others. Imagine a small girl finding a hulk of a man in the middle of her fathers cornfield. Imagine an existential poet killed over and over again for no other reason than absurdity. If you can imagine all of these things you are in the same boat as David Mazzuchelli, an extraordinary cartoonist and publisher of his own magazine, Rubber Blanket.

Mazzuchelli first came to attention through his work with Frank Miller on **Daredevil** and **Batman**, where the team was responsible for the highly acclaimed "Born Again" and Batman: Year One storylines. David took a hiatus after completing these projects to reevaluate what he wanted to accomplish in comics.

After some classes in printmaking and lithography, Mazzuchelli realized that he wanted to use his art fully to tell stories. This required complete control over production of his work, and so, after an unsuccessful attempt to submit to **Raw Magazine** Mazzuchelli decided to self-publish. Rubber Blanket is a unique visual and literary experience. The art is usually two-color, utilizing the colors to inflect and heighten mood and atmosphere in the story content. Mazzuchelli uses the brush to reduce the lines involved in rendering his work and reduces the artwork to the most efficient, lean, communication of light, shadow, emotion, and movement. Mazzuchelli also seems to favor stories that provide a framework for the readers to look into the lives of the characters involved. He also wants readers to discover things for themselves, rather than laying all the information out for them.

David Mazzuchelli

I find it amazingly fortunate that when an artist is able to find work that challenges himself and makes him happy, that he can also touch and exhaust the reader.

Overstreet's FAN 15

1

X-Files #1

[illegible] possible for this book to move past [illegible] mummy it [illegible]night. This book is Hot with a capital H[illegible] contrarity of the show h[illegible] this books #1 spot.

2

Gen 13 #1 (Variant Covers)

One of the coolest gimmicks in a long time. The fans seem to dig it. The hottest of these would be the "Stock Jackson" and the "Jan GEN-re" covers, for obvious reasons.

3

X-Men Alpha

The X-Men return to the reality they call home, this book slowly creeps out down the chart. Still hard to find however, and definitely a must to understand the loopy-ness would that could have been.

4

Lady Death II #1

[illegible] [illegible] sold in different versions of a few months. Gimmicks this books was out of the gate dying about 90 when last we checked.

5

Shi #1

[illegible] warrior-monk! She's a babe! She's a warrior-monk! She's a babe! She's Shi, both! Low print runs mean high prices and this is one high price lady.

6

X-Files #2

As hard to find as #1, and not as pricey. This book was ordered long before #1 and even shown up. Who knew?

7

Gen 13 #1 (mid-series)

Get off my lawn kids-get out of my yard! The first exploits of the hot young mutant-wanna-bee's are racing up the charts. This was a well-versed and well-drawn comic that took every one by surprise.

Gimmicks compiled by the Overstreet Advisors and Bob Sansel. Text by Joseph R. Roberts

8

Gen 13 #2 (___ series)

In the case of the terrible 2's. This book is, in some cases, harder to find than #1. The re-___ of the kids in their own monthly series help push this book higher and higher.

9

Wonder Woman #85

The appearance of the next new artist on the ___ book. Dedicated ___ has brought this book knocking at our door. His most recent work on Image's Glory, shouldn't hurt his popularity in the least.

10

Zorro #4

The cover by Isaac Hughes. None is wiser. At the price of admission, the fact remains that Lady Rawhide is one popular gal, and with this being her first appear-___ on the ___ she is going to be running off into her own book. Whadda you need, a road map?

11

Lady Death #1

Again with the Chromium? Those ___ must be making a fortune. With all that money they can buy up all the copies of this book that they wanted. Remember kids, low print runs+popular character=high prices. This concludes today's lesson.

12

Ash #1

Beats me. It may have something to do with that Quesada guy. ___ the those rumors about some kind of big crossover are about to come true.

13

X-Man #1

This book stars the character Nate. He's really the ___ book of the Age of Apocalypse. In the present day ___ is ___ and Stuff". The future looks pretty good for this mutant.

14

X-Men Prime

Our favorite ___ ecuted mutants back from their ___ in the "Age of Apocalypse". A lot of things are in store for the X-Men. ___ is where it ___ ins. I'm not going to live long enough to find out whether Logan has a last name or not.

15

Maxx #1

___ the end there shall come a savior, and his name is ___ Sloth has sat around for years and now finally ___ is going a little attention. Being a cool show on MTV ___ brought this quirky comic into the mainstream.

FAN Forecast: -Books of Magic #4

All I can say is that it's about time. The series, as well as this book, have been overlooked for far too long. The clincher with this particular issue is the extremely well done appearance of Death. Not just any Death mind you, but the cute and spunky Death that normally can only be found in the pages of Sandman. A lot of people toss around the phrase "the next Bone", well here's a new one for you; "the next Sandman" (Patent Pending)!

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KEVIN FORBES
Temple City Comics

Current Books & Modern Back Issues

Marvel/Malibu - Sell-through on the "Age of Apocalypse" books have pleased almost every retailer we know, including us. There seems to be plenty of copies of these books in circulation keeping them at cover price for most folks, except for **X-Men: Alpha** which is selling for between $6.00 – $8.00. This is being met with some significant price resistance by consumers. The real sleeper though, is **X-Men Chronicles** which cannot be found for less than $5.00 wholesale. Other than some slightly above average Spider-Man activity and strong Disney sales, most Marvel titles remain steady or slow for us.

One small note on the Malibu line, it seems the **Godwheel** mini-series was seriously under ordered by the majority of retailers in this area. Secondary market prices on these books have risen quickly because of strong consumer demands. # 0- $5.00, # 1- $4.00, # 2- $3.00, and the variant to # 3 with Thor on the cover, is selling for almost $10.00 two weeks after it came out. Back issue sales of **Prime** are much stronger at the shows now, because most fans think Marvel has big plans for the Universe's biggest star.

DC Comics - The DC trend toward younger hero stories seems to be working here. Titles like **Flash, Green Lantern, Superboy, Impulse,** and **Robin** have very strong sales numbers. Big Buzz on the news Byrne is taking over **Wonder Woman**, though Deodato and Lopez jet all the credit here for launching his book into a higher sales orbit. Other steady sellers are **Sandman, Hellblazer, Books of Magic** The regular high quality of the Vertigo line overall and especially the mini-series has opened a lot of people's minds (or wallets) to regularly buying at least the first issue of any new story.

Image **Gen13** #2 is feeling much stronger demand than my other issue of this already "hot" series. We sold our last few Gen two's at the Motor City Comic-Con for $5.00 each. **Spawn, Hellshock, Witch & Ta, and Wetworks** are the steady movers as both new and back issues. All Platt books are dead. **Moon Knight** # 56 was a $5.00 book at the Great Eastern Javits Center Show.

Harris - We still have real love for **X-Men,** nothing sells like the original "Bad Girl." **Vampirella** Recent sales of Warren **Vampirella** outsold a F+ #3 for $125.00 at the Javits show. All Harris **Vampirellas** moves very quickly, at or over graded guide prices. **Vengeance of Vampirella** is enjoying strong monthly sales for us, and brisk back issue sales as well with #1 selling for $15.00, #2 – $8.00, #3 $5.00, and 4 & up priced at $4.00 each. We make a big effort to keep these books in stock and it's worth it. We sold 127 copies of assorted **Vampy** books at the Motor City Con last week. The high quality color job, Frazetta cover, and beautiful centerfold in **Vampirella Classic** #1 made that book the hottest selling reprint in years. We have sold out of every reorder received and those bought on the secondary market also. Prediction. This will be a $10.00 book in 3 months.

Chaos! - When I sold a **Lady Death** # 1 (1st series) for $65.00 at the Javits mini-convention held on 1 had the lowest price in the room. Too bad I only had one copy of the book. The **Eternity, Evil Ernie** series has set a new price high of $125.00 for #1, yes, that's really what it sold for. The book was mistier than mint. Our EE: The Revenge sold very well 1-1, but we sold 800 copies of **Lady Death** II # 1 in four days and she is still the Queen

Crusade - Rounding out the Bad Girl section is **Shi: The Way of the Warrior** by William Tucci. His work on this story brings us back to those comments on quality I made earlier. An old friend of mine used to classify a good comic as pretty to look at, and fun to read. This is one of those comics. Around here a # 1 can't be found for less than $80.00, #2 for $50.00, #3-$5.00, and #4 $3.00

Topps - **The X-Files** #1 – $40.00! Did Superman die in this comic and no one tell me? Once again the comic biz receives a shot in the arm from show biz. Other strong selling books from Topps are the Lady Rawhide **Zorro** #3 ($4.00), The **Cadillacs & Dinosaurs** "Wild Ones" story arc w/Hanover covers ($4 – $6.00 ea.) and **The Lone Ranger & Tonto** by Truman and Landadle. For the most part this company is doing things right

Dark Horse - **Star Wars** just keeps on rolling up galactic sales. **Aliens** and **Predator** books are consistent sellers, especially at shows. The Highly Recommended Dept. **Tales of One Bad Rat**

Acclaim - Every other retailer I know went big on **Magic: The Gathering** first issues, and were extremely disappointed in the sell through. Polyhagrra a card everyone has with the comic didn't help. Birthquake has increased our Acclaim/Valiant sales, but not by much.

Misc - I would like to note the significant/growing sales of independent small press titles like **Wandering Star, Strangers in Paradise, Bone, Thieves and Kings, Poison Elves, Paradox, Xenya, Razar, Night Cry, Insidious Tales, Milk & Cheese, Urban Decay** and almost anything published by Cabber Press (like Negative Burn and Dominique) The common factors these books have are good stories and stylish art. Comics like these are a huge reason a lot of older fans and collectors are still involved in this hobby.

Can't Keep them In Stock Dept. **Cry for Dawn** any printing, make up your own prices based on cost. That's what I do and they still don't last on the shelf for more than 2 days. When was the last time you heard a customer say "How much do you want for it?

Current Age

I think you will recognize a few of these books **Razor, Shi, Gen13, Lady Death, Evil Ernie, The Crow, Vampirella.** (new or old- it doesn't matter!) All issues between #1 of the new X-books. Bone (1st printing), **Spawn, Networks** are very hot I will list sell prices at the bottom Recent issues of the **Flash** and **Wonder Woman** are also very ho The 2 newcomers to this group are **X-Files** and **Lady Death II** #1 These books are si drug! X-Files #1 sells for $15 $25, and #2 is already $5 - $9. The new **Lady Death #** already $5 - $12 for #1 (normal) I have listed **X-Files** #1 had a print run of 50,000, and the n **Lady Death** print run is 20,000 (sold out sold out)! A book to keep an eye on is **Rebuild** this book has super potential! Again, the new X-books are hot (they went to 2nd print c some of them) with X-Men leading the way

Recent sales: Venger, **Vamp II** NM $8", **Cat** NM $8, **Gen13** #1 NM $25, #2 NM $25, #3 NM $12, **Lady Death** #1 NM $6, #2 NM $8, **Shi** NM $18, #2 NM $9 Razor **Annual** gold NM $15, **The Crow** #2, #3, #4 NM $180 (set **Bone** #1 VF+ $175, **Bone** #1 VF $135, #2 NM $60, #3 VF $25, **X-Men Alpha** NM $75, **Files** #1 NM $20, #1 VF $15, #2 NM $8, Spawn #2 NM $9, #3 NM $8, #4 NM $9, **Vampirella** #1 (1st ed.) NM $42. Creepy Fearbook NM $50

Resource Age

Prints much the same Marvel and DC titles. **X-Men, Amazing Spider-Man, Avengers** and Fantastic Four are the Marvel sellers. **Batman** and **Superman** along with the **Green Lantern** are the DC titles that are most sought after The standard "key" books are, X-Men #1's, Giant Size X-Men #1, Hulk #180 - 182, **Iron Fist** #1's - 15, **Giant** Size Marvel Super Heroes Up #1 Amazing Spider-Man #121 - 122 All DC giant issues in high grade/ sales on all these books at shows are steady and at guide prices - except fo really high grade key issues that bring 1 & 1 ½'s guide

Recent sales: Fantastic Four run 1-10, 102 NM $1400, **Amazing Spider-Man #1** F+ $70, **Hulk** #180 VF $40, #181 F+ $155, #182 VF+ $40, **Avengers** #110 - 125 ran $175, **Batman** #243 - 245 run VF+ $55, **Batman** #401 - 407 $50

Silver Age

Near Mint, Near Mint, Near Mint! If you have a NM key issue and it is priced below 1.5 guide, expect it to sell quickly! Recent sales: **Silver Surfer** #4 F+ $140, #14 NM $80, **Fantastic Four** #25 F+ $225, #28 F $75, #48 VG+ $140, **Amazing Spider-Man** #18 $125, #25 F+ $100, #100 F+ $300, **Batman** #179 F $40, **Brave & Bold** #65 - 72 VF $75, **Green Lantern** #59 F+ $75, **Flash** #129 VF $180

Cards

Magic is as popular as ever, and **Star Trek** gains strength weekly. What's on the horizon **Star Wars** the game? Whoa! Can you say pre-order! (Ingt) Vertigo cards are still hot — steadily the chase card set. Thus set bolstered **Sandman** chase card sales. X-Men cards always sell, but cut out all these sub-sets. Too many chase card sets are annoying, and that's not good for collectors.

Recent gaming card sales: **Star Trek** the game - **Picard** BB $75, **Picard** DS $40, **Spock** BB $25, **Worf** WB $18, **Lursa** WB $11, **Betor** BB $25, Vertigo chase cards gold $11 each, **Silve Sandman** promo $28, **Batman** hologram $42. **Lady Death** chase cards $9 each, mys ters card $15

LEE HESTER

Welcome to the first issue of **Overstreet's FAN** I previously contributed to each issue **Overstreet Comic Book Monthly.** Let's take a look at the comics market

ACCLAIM—Birthquake did not rack up increased numbers for Valiant. It was too hi too late. Going bi-weekly did not help to decrease the volume of titles. Our best seller is X-O. Even **X-O** has dropped to sales of under 20 copies. All rest of the Acclaim/Valiant titles are selling less than 15 copies a piece for us. Magic is gathering.

DARK HORSE—Remains strong. Licensed titles remain their bread and butter **One Bad Rat** has received much positive press. **Dark Horse Presents** has been featuring alternative comic hero Evilan of Gad Zeme, and Shannon Wheeler with his famous **Too Much Coffee Man. The Star Wars** titles are a big hit for Dark Horse. **Dark Empire** sells well over 50 copies per store, as does Dark Lords of the Sith We have a hard time keeping many of the **Star Wars** back issues in stock. **Aliens** comics, surprisingly still a OA as back issues and usually sell for around cover price. **Aliens/Predator** sells moderately well **Barlan Ellison's Dream Corridor** did not sell as well as expected. We ha high hopes for **Wolf** and **Red** Our most requested Dark Horse book issue is **Star War Dark Empire #1** which sells for $20 when we can get them

DC- No single DC title is a runaway best seller **Green Lantern, Batman** titles, **Superman**, and **Flash**, all sell solid numbers. **Wonder Woman** sales have picked up under artist Deodato Jr., the great Holland covers don't hurt either. John Byrne will be taking over on **Wonder Woman** as of issue #101 We expect to see sales and interest remaining high **Sandman** is still our best selling DC. **Hellblazer** does well. The big demand for **Babylon 5** caught us off guard. After the smoke clears it will probably level off at **Flash** numbers.

FANTAGRAPHICS—**Acme Novelty Library** is considered by many to be the best titl of the year. They are all great sellers for us

IMAGE—First issues continue to surprise us. The second issues usually fall by half to as many units. A few new Image titles do continue to sell well. These include **Gen13,**

Trans" and Backlash. Pitt sells well when it comes out

MARVEL--Malibu titles have slipped further. They now sell no more than 5 issues each for us. We are expecting better sales on Bane/Silver Surfer thanks to artwork by Barry Windsor Smith "The Age of Apocalypse' is the best selling storyline in our stores Flow titles bumped Spawn from the #1 spot X-Men Alpha is hard to find. It goes for $10 to $15 when we can get them Amazing X-Men #1, and Astonishing X-Men #1 go for $5 Ghost Rider #1 sold for $4 a pop Spider-man and Hulk are the next top sellers Clandestine did better than expected thanks to Alan Davis Darkhawk, Secret Defenders, New Warriors, and Guardians of the Galaxy all sell under 10 copies each Captain America and Daredevil sell about 20 Fantastic Four has developed some interest, but the death of Reed Richards is dragging somewhat. Sales are way down from a couple of years ago when the midrange Marvel could be counted upon to sell at least 50 copies

NEW LEGEND COMICS Tick is a hit on television It's unfortunate that NEC hasn't capitalized on this with a regularly based title The Tick almost never comes out.

IMAGO COMICS--Sell so-so numbers Neil Gaiman's Mr. Hero does better. There will be other titles using the Gaiman name. We expect this to dilute the appeal of the titles Wild Pig--X-Files was a runaway hit We expect it to level off at Superman numbers It's the first big hit that Topps has had since Jurassic Park Many people called our customers to find out It was unavailable Topps should rush out second printings to cope with the demand

MAJOR Mfr. Collections of old comics are getting harder to find

WHITE SILVER AGE--The key books are what people want these days. They are amazing Spider-Man 1-100, Fantastic Four #1-50, X-Men 1-94, and all the first and early appearances of the major characters Any Near Mint Silver Age is a sure sell at retail Mint or Near Mint grade Iron Man #2 up, Captain America, Daredevil #2 up Avengers 2, 3, 5 up, etc

SILVER AGE--There seems to be a much greater demand and scarcity for the top end to ebay mid grade Silver Age DC. Superman, Jimmy Olsen, Adventure, Action, Lois Lane, Batman, Detective all sell moderately well at guide in all grades Showcase titles Near Mint fines. Sea Devils, Doom Patrol, and some of the more obscure DC titles are slow

GOLDEN AGE--I haven't seen much in the way of Golden Age lately There is a big gap in demand for EC, Timelys, DCs, Fawcett, Quality, Fiction House, etc. This will change as grade when I can get them.

MODERN--Card sales have slowed. High pack prices have discouraged many fans from attempting to collect. Also, there is was too much product for the customers to absorb Magic continues to sell well for us, as well as Star Trek. It seems that many people really enjoy playing these games.

Don't forget, buy what you like, read what you like, and support your local comics dealer I'll see all you Overstreet's INdies next month!

MARNIN ROSENBERG
SCOTT WHALEY
"I Excuse Are, Apt. 2I,
Stony Brook, NY 11021

Hell again, everyone! Special thanks to Gemstone Publishing for enabling us to add our input to the very first issue of **Overstreet's FAN**. I am sure it will offer the same quality that we have grown accustomed to as previous Overstreet publications.

Although we deal in comics, comic art, and movie posters we will focus our report on the comic market The comic book market as a whole is currently going through a very significant period. The market is currently very strong. Prices for high grade books continue to set records and demand for comics in all grades continues to grow. High grade books and Silver continually sell at well above guide prices. The mid and lower grades may, fairly well but only if priced at grade or lower. The exception here is Golden Age. The lower grades are selling quite well at guide prices. High grades command a small premium. Of course there are Golden Age books that are scarce in any grade above Fine. These books are selling for substantial premiums. It is our opinion that the change of books is a natural reaction to this run up in prices of Silver Age books. Collectors are now realizing that this may be their only chance to ever own these books.

We are now experiencing an explosion in demand due to the fact that Golden Age books are undervalued. This market is being driven by investors that were astute enough to realize the investment potential of Golden Age books. There will always be high demand for Golden Age books due to the quality and desirability of these treasures However, the demand will level off as prices rise and Silver Age becomes comparatively less expensive It is to be hoped that, at this point people will be collecting what they truly enjoy regardless of trends or price potential

SHAWN SPURI OCK
More than 8 comics
117 "Rice Lake Square
Winston-Il 60458"

NEW ISSUES

Marvel Regardless of Marvelution's outcome, Marvel should be congratulated on presenting The Age of Apocalypse storyline in January/March Sales, overall would have been more sluggish were it not for this current crossover Virtually every title involved sold out for us Speculation seems to center around X-Men: Alpha and X-Man #1 In the cases of Alpha and the two X related Marvel Selects books (Rogue and Bishop), cover price doesn't seem to be a deterrent to big sales numbers Doom 2099 AD #29 and the 2099 AD special also sold a quite a few copies but pale in comparison to the X titles Nobody here seems to have noticed that the titles involved in the Marvel implosion are gone Perhaps they were blinded by all shiny covers

Books to watch Druid, The Hulk (looking as good as it ever has), and Thor (when Mike Deodato Jr joins the creative team)

DC Starman is one of the best books out there Period Watch for this book to build a cult of Sandmanesque following after a slow start The same holds true for Books of Magic, Sandman itself shows no signs of slowing down in part due to the collections that make it easy for new readers to become fans All it takes to turn someone into a Batman Adventures fan is to hand them an issue Sales for the regular Superman and Batman titles have been nothing but disappointing Not even the Death of Clark Kent or Jeffs Jones seems to make a difference Most enthusiasm seems centered on two of the also-rans Wonder Woman and The Flash

Dark Horse Star Wars (non-reprints) sell as quickly for us as X-books or Spawn The Sin City books are in second place with the rest of the legends sub-imprint appearing to a slightly smaller audience As far as quality and diversity go, Dark Horse is our pick for the best publisher overall even the overlooked "Comics Greatest Worlds" titles.

Tekno Gash, we all expected more, didn't we? Actually, we think it's too early to make a call on these books It seems as if everyone wants to decide the entire future and fate of a given title by the time issue #3 is out. Some things take time to develop! Unfortunately in the ugly climate of one-week sell through orders, some good work may not get its chance

Acclaim Only the strong survive Half the titles are gone. The other half has gone bi weekly People seem interested in Solar and X-O Manowar It remains to be seen if that will hurt sales of Turok and Timewalker If Joanne buys for titles a month for $10 and two titles cost $5 on a team running bi-weekly Some call it a good marketing move, others call it eating your young. Magic: The Shadow Magic decide I have the appeal of The Ice Age, due to the lack of a new card, although neither title sells as well as the cards do

Independents Many independent books consistently outsell the low mid range titles from Marvel and DC If you're looking for something new, intriguing and in many cases, more "collectable," avoid anything with primary colors in it Some of the best includes Strangers in Paradise, Optic Nerve, Milk and Cheese (a reason to live), **OZ, Kabuki, THB, Instant Piano, The Jungle Book, From Hell**, and the up coming Dropsie Ave

Topps- **X Files** # 1 FOR $25! As a matter of personal taste, since **X-Files** commands such a high price, can I convince anyone to make Mars Attacks # 1 $500, please?

OVERSTREET ADVISORS

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7511 S. Lemont Rd. Suite 190
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708/910 5059

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Funny Books N' Stuff
5063 Glenway
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513/921.5720

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P.O. Box 45-0003, 615 N. Main St.
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Lee's Comics
3785 El Camino
Palo Alto, CA 94306
415.493.3957

Note: Due to the Action packed First issue of FAN, space was limited for the advisor listing.

Overstreet's FAN Flashback

Sensational She-Hulk # 1
Writer: John Byrne
Artists: John Byrne & Bob Wiacek
Publisher: Marvel

With the big, green babe on the cover threatening to "come to your house and wreck all your X-Men comics," you can tell something different is going on in the pages that await. John Byrne tests the limits of comics with his off-and-on run on this series. He has the [illegible] heroine speak directly to the readers. She is aware she's in a comic; you are aware she's in a comic; the only people who don't really seem to know they are in a comic are the other characters. To [illegible] the classics, Byrne for drawing usually appealing ways or for writing her into situations that don't seem to her liking. This issue [illegible] but starts some of the most fun and contentious stuff Marvel has ever produced. Byrne will [illegible] the reigns of DC's Wonder Woman from the [illegible] Messner-Loebs/Deodato team in beginning [illegible] known as one of the best in the business; it'll be nice to see what troubles Byrne has in store [illegible] on.

Firestorm the Nuclear Man # 66
Writer: John Ostrander
Artists: Joe Brozowski & Sammy De La Rosa
Publisher: DC

In this issue of flagship [illegible] book's familiar but now unwelcome face in the DC universe clashes with the nuclear man, Hal Jordan, former Green Lantern, who recently destroyed the universe as Parallax, must stop a fire that Firestorm [illegible] has sum up a neighborhood. Firestorm decides that the fire is necessary to burn away racist hate [illegible] stops the fire. This is a complicated tale of racism amid the ongoing [illegible] Ronnie Raymond faces because of his life as a hero.
The frilly-shirted [illegible] fire-elemental is [illegible] several years of silence, now erupting in the [illegible] Extreme [illegible] Parallax seems to be [illegible] unleverywhere these days too. Recent [illegible] of Green Arrow and Green Lantern have had [illegible] of what appears to be the emerald baddie.

Flash #73-79
Writer: Mark Waid
Artists: Greg LaRocque & [illegible]son
Publisher: DC

The scarlet speedster opens a door Christmas Eve and gets a [illegible] from the guy in the red suit. That's right, it appears the previous Flash, the much mourned Barry Allen, is back from the dead. What a wonderful Christmas gift for every comic fan! However, never look a gift hero in the mouth. Something is not quite right with Barry. Could it be just the strain of returning from the dead or something more sinister? Mark Waid scripts this tale of honor and remembrance. His work on the Flash series has put an extra spring in the Flash's step [illegible] Original Velocity [illegible] in the [illegible] title has introduced a new version of the same [illegible] with, fans were [illegible] the edge of their seats waiting to see, at the end of it all, who will be the worst person [illegible] and will [illegible] nothing to give the kiss of life to Marvel's ailing Captain America.

ABBOTT AND COSTELLO (TV)
...ott/Costello #2, Aug. 1971 (Hanna-Barbera)
...ott/Costello #3 ... 5.00 15.00 35.00
... 2.50 7.50 18.00
10 ... 2.00 6.00 14.00
22 ... 1.40 4.00 10.00

ABSOLUTE VERTIGO
(99.1% Fun-only, Mature readers)
DC Comics
Absolute 99: Previews of upcoming titles including
Green Arrow: Invisibles, The Eaters & Ghostdance #0.10 0.40 1.00

ABSOLUTE ZERO
(no 1990: Present (3.50, B&W, Mature readers)
Antarctic Press
1 ... 0.70 1.40 3.50

ACTION COMICS (Action Comics Weekly #601-642)
No. 262, May, 1959-Present
National Periodical Publ./DC Comics
Reprint (1988, 90¢-c) ... 0.50
241 220 223-1st code approved issue ... 25.00 75.00 175.00
246 ...1st Golden Gorilla story ... 20.00 60.00 140.00
247, 249, 251-Last Tommy Tomorrow ... 15.00 45.00 105.00
...Origin/1st app. Brainiac (7/58) ... 110.00 330.00 775.00
...Origin/1st app. Supergirl; intro of new Metal-o ... 135.00 375.00 875.00
...1st app. Supergirl ... 29.00 86.00 200.00
...Of Earth & Superman ... 24.00 72.00 170.00
...Luthor Game ... 17.00 51.00 120.00
...2nd app. Supergirl; origin/1st app. Streaky the Super Cat ... 10.00 30.00 75.00
...-...-...-268-270 ... 8.60 26.00 60.00
...Jimmy Olsen's Girlfriend ... 11.00 32.00 85.00
...-...-...-(6/69) ... 40.00 120.00 300.00
...-...-...-282-283-Last 10¢ issue ... 7.40 22.00 52.00
...-...-...-295 ... 19.00 58.00 135.00
...-...-...-Of Super-Villains app. ... 8.00 24.00 56.00
...-...-...-Mr. Mxyzptlk app. ... 8.00 24.00 56.00
...-...-...-328-Legion app.(2/66) ... 8.00 24.00 56.00
...-...-...-331-Legion app. ... 4.00 12.00 28.00
...-...-...-338-Legion app; Phantom Girl app. ... 4.00 12.00 28.00
...-...-...-(2/70) ... 3.20 8.00 23.00
...-...-...-Origin Comet (Superheroine) ... 8.60 26.00 60.00
...-...-...-(5/53) ... 4.00 12.00 28.00
...-...-...-365, 368, 370-372 ... 2.00 6.00 14.00
...-...-...-Last app. of Black Flame (9/65) ... 2.70 8.00 19.00
...-...-...-app., Batman & Robin-c & cameo ... 2.60 7.70 18.00
...-...-...-375-390 ... 1.80 5.00 11.00
...-...-...-Green Lantern/Green Arrow ... 3.00 9.00 21.00
...-...-...-Origin Legion app; Phantom Girl app. ... 1.80 5.00 12.00
...-...-...-400 (5-6-33 & 6-40) ... 2.00 6.00 14.00
...-...-...-372-374, 380-387-Legion begins ... 1.10 3.00 6.50
...-...-...-Giant 1: origin/1st app. Lightning (6-57); Legion-r ... 2.00 5.00 12.00
...-...-...-424, 431-Eclipso origin-r ... 1.10 2.20 5.50

Action Comics #708 © DC Comics

435-Adams art; The Atom begins ... 1.20 3.00 8.00
436-438, 458, 459, 462-1st Sgt. Spartan ... 1.00 2.00 5.00
437, 443-(100 pg. giants) ... 1.30 3.00 7.50
440-1st Gell-a-on Green Arrow ... 1.40 4.00 8.50
441-Gell-a-on Green Arrow continues ... 1.10 2.70 6.50
442, 444-459, 464-50th anniversary issue ... 0.70 1.40 3.50
500-Superman life story (1.00, 68pgs) ... 1.00 2.00 5.00
501-551, 554-582: 523-1st app. Vixen ... 0.40 0.80 2.00
552, 553-Animal Man-c/stories (2 & 3/84) ... 1.20 2.90 7.00
583-Alan Moore script ... 1.70 4.30 10.00
584-Byrne-a begins; New Teen Titans app. ... 0.40 0.80 2.00
585-599, 598-1st app. Checkmate ... 0.30 0.60 1.50
600 (2.50, 84 pgs.) ... 1.00 1.90 4.75
601-642 (1.50, 52 pgs.); 611-614-Catwoman ... 0.40 0.70 1.75
643-Monthly issues, Perez-c/a, scripts begin ... 0.40 0.70 1.75
644-649, 651-661, 663-666, 668-679, 660-Death of Lex Luthor ... 0.30 0.60 1.50
674-Bi-laser Supergirl, 0.75 1.00-c ... 0.20 0.40 1.00
659-(1.50, 52 pgs.)-Lobo cameo ... 0.30 0.60 1.50
662-Superman reveals id to Lois Lane ... 0.80 1.50 3.75
667-(1.75, 52 pgs.) ... 0.40 0.70 1.75
680-682 ... 0.30 0.50 1.25
683-Doomsday cameo ... 1.20 3.00 7.00
683-2nd & 3rd printings ... 0.10 0.50 1.25
684-Doomsday battle issue ... 1.00 2.50 6.00
685, 686-Funeral For A Friend issues, Supergirl app. ... 0.40 0.80 2.00
685-2nd & 3rd printings ... 0.10 0.50 1.25
687-(1.95)-Collector's Ed. w/iron-cut-c ... 0.40 0.80 2.00
687-(1.50)-Newsstand Ed. w/white-poster ... 0.30 0.60 1.50
688-699, 701-703 (1.50) 688-Guy Gardner-c/sty 697-Bruce-c/sty ... 0.30 0.60 1.50
701 (9/94) 2nd Print ... 0.10 0.60 1.50
695-2 50th Variant Foil embossed-c ... 0.50 1.00 2.50
700 (2.95, 68 pgs.)-Foil w/ Memopeds pt. 1 ... 0.60 1.20 3.00
0,704-710-(b-0/94)/704, 704-(11/94) ... 0.30 0.60 1.50
711-begin 1.95-c ... 0.40 0.80 2.00
Annual 1 ('87)-Arthur Adams-a; Batman app. ... 1.00 2.50 6.00
Annual 2 ('89, '91)-Perez-c/a ... 0.40 0.80 2.00
Annual 3 ('91, 2.00, 68 pgs.) ... 0.40 0.80 2.00
Annual 4, 5 ('92-'93, 2.50, 68 pgs.) ... 0.50 1.00 2.50
Annual 6 ('94, 2.95) Elseworlds story ... 0.60 1.20 3.00

ACTION ZONE(CBS Presents...)
Oct, 1994 (Color, 36 pgs., Xmas giveaway)
Willetsom Productions
1-Skeletron Warriors, WUZ...A.T.L. & TMNT; Jim Lee-c(p) ... 0.20 0.40 1.00

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key
1 ... 3.20 8.00 20.00
2–10 ... 1.65 4.00 10.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key
1 ... 5.70 17.00 40.00
2, 3 ... 3.20 8.00 24.00

ADVENTURE COMICS
No. 200, May, 1954-No. 360, Sept, 1983
National Periodical Publications/DC Comics
200 ... 50.00 140.00 350.00
201-208 ... 11.00 34.00 220.00
209-Last pre-code, origin Speedy ... 32.00 96.00 225.00
210-1st app. Krypto (Superdog)-c/sty (3/55) ... 100.00 569.00 2275.00
211-213, 215-220: 220-Krypto app. ... 25.00 75.00 175.00
214-2nd app. Krypto ... 39.00 116.00 270.00
221-246 ... 21.00 62.00 145.00
247-1st app. Legion Of Super Heroes (4/58) ... 285.00 855.00 2850.00
248-252, 254, 255: Green Arrow in all ... 16.00 47.00 119.00
253-Superboy/Robin first meet ... 22.00 66.00 155.00
256-Origin Green Arrow by Kirby ... 63.60 190.00 445.00
257-259 ... 14.00 43.00 100.00
260-1st Silver Age origin of Aquaman (5/59) ... 70.00 200.00 470.00
261-266, 268, 270, 286-(11/59)-Aquagirl tryout (only)/1st app.; 1st Aquaboy; 1st Aquagirl; 1st Aquaman & Aquagirl wedding ... 10.30 31.00 72.00
267-2nd Legion Of Super Heroes (12/59) ... 89.30 270.00 625.00
269-Intro Aquagirl (2/60) ... 21.00 64.00 150.00
271-Origin Luthor retold ... 22.00 69.00 160.00
272-274, 276-280: 276-3rd Metallo ... 7.90 24.00 55.00
275-Origin Superman/Batman team retold ... 19.00 58.00 135.00

Adventures of Cyclops & Phoenix #1 © MEG

283, 284, 287-289: 286-Brainiac cameo ... 7.90 24.00 55.00
282-1st Legion app. since orig. in Mystery ... 17.00 49.00 115.00
283-Intro Phantom Zone ... 18.00 54.00 125.00
285-1st Time of Krypton's World story ... 9.00 31.00 90.00
290-1st Batman/Aquaboy & Batman ... 11.30 34.00 80.00
291-Bat-Legion app., last 10¢ issue ... 16.10 49.00 115.00
292, 295, 298, 299: 295-Brainiac ... 5.10 15.00 36.00
293-13th Legion app.; 1st Bizarro Luthor ... 10.00 30.00 70.00
294-1st Bizarro Ma, Mxyzptlk, Pete, Kent-ely ... 12.00 36.00 70.00
296-1st Gold Kryptonite (8/62) ... 6.60 20.00 46.00
300-Legion series begins (9/62) ... 31.00 93.00 300.00
301-Origin Bounding Boy ... 13.00 39.00 90.00
302-305, 312-1st app. Matter Eater Lad ... 8.60 26.00 60.00
306-310-1st Legion of Substitute Heroes ... 6.30 19.00 44.00
311-328: 316-Origins & powers of Legion ... 4.70 14.00 33.00
321-Intro Time Trapper ... 3.90 12.00 27.00
322-330: 327-Intro Jane Wolf or Legion ... 3.40 10.30 24.00
331-340: 340-Intro Computo in Legion ... 3.00 7.50 18.00
341-Triplicate Girl becomes Duo Damsel ... 2.30 5.80 14.00
342-345, 347, 350, 351 ... 1.80 4.40 10.50
346, 348, 349, 346-Intro Karate Kid ... 1.80 4.40 11.00
352, 354-360 ... 1.40 3.50 8.00
353-Death of Ferro Lad in Legion ... 1.60 4.00 9.00
361-364, 366, 368-370 ... 1.40 2.80 7.00
365, 367, 371, 372-373-Intro Cosmical Ring ... 1.60 3.20 8.00
373, 374, 376-380-Last Legion stories in Adv. ... 1.40 2.80 7.00
375-Intro Quantum Queen & Wonderers ... 1.50 3.00 7.50
381-Supergirl begins (1st full length story, 6/69) ... 0.80 1.60 4.00
382-388, 391-400 ... 0.60 1.20 2.75
390, 403 (80 pg. giants G-69 & G-81) ... 1.80 4.00 9.00
401, 402, 404-410: 409, 410-1st pgs.) ... 0.70 1.30 3.25
403-Giant G-81 (68 pgs.), Leg-o-r ... 1.40 2.80 7.00
411, 413, 415, 418-419-413, 415, 417-420-1st pgs.) ... 0.60 1.20 2.75
412-c/org/1st Animal Man/Str. Adv. #180 ... 1.00 2.00 5.00
414-c/2nd Animal Man/Str. Adv. #184 ... 0.70 1.30 3.25
415, 420-Animal Man-c/Str. Adv. #190, 195 ... 0.50 1.00 2.50
416-Giant DC-100 Pg. Super Spect. #10, G.A.-c ... 0.50 1.00 2.50
417-Wagliotte/Fazzetta Sterling Knight-c ... 0.30 0.60 1.50
421-424, 426-Last Sazaeng vs Adv. ... 0.30 0.50 1.25
425-New look design (change to advertorial) ... 0.40 0.80 2.00
426-427, 431-458 ... 0.30 0.50 1.25
428-1st app. Black Orchid (6-7/73) ... 1.60 3.20 8.00
429, 430-Black Orchid-c/stories ... 0.80 1.60 4.00
459, 460-New Gods/Darkseid story concludes from Justice #113 ... 0.30 0.60 1.50
Is Gated 9-10/78) w/is missing a month ... 0.70 1.40 3.50
461, 462-(68 pgs.)-Death of Earth II Batman ... 1.00 2.00 5.00
463-466 (1.00, 68 pgs.) ... 0.30 0.60 1.50
467-Starman by Otto; Pratt-c Man bey'n ... 0.40 0.80 2.00
468-495: Lois Lane-c sze ss. ... 0.30 0.50 1.25
491-499, 491-100 pg. digests beg'n ... 0.40 0.80 2.00
500-All Legion reprints ... 0.40 0.80 2.00
501-503, Golden Age reprints ... 0.30 0.60 1.50

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug, 1967

American Comics Group

5113-0-effect-c/story!-Only white-c	21.00	62.00	147.00
52-58 (3-D effect-c/stories)-Black-c	19.00	56.00	130.00
59-3-D effect story only	15.00	30.00	90.00
60-Woodeseque-a by Landau	7.40	22.00	52.00
61-Last pre-code issue (7-/55)	7.30	21.00	50.00
62-70	4.60	14.00	32.00
71-90	3.30	10.00	23.00
91,96(#95 on inside),107,116-All contain Wi-Fi comics-a-o	4.60	14.00	32.00
92-93,97-99,101-106,108-115,117-127	3.10	9.40	22.00
100	3.60	10.70	25.00
128-Williamson/Krenkle/Torres-i, last 10¢	2.90	8.60	20.00
129-150	2.60	7.70	18.00
151-152: 153-Magic Agent app.	2.10	6.40	15.00
154-Nemesis begins (origin), ends #170	2.40	7.00	17.00
155-167, 169-174, 157-Magic Agent app.	2.00	6.00	14.00
168-Bible-sip	2.70	8.10	19.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May 1955-No. 100, Feb-Mar, 1968
National Periodical Publications

32-40, 32-1st cost & pipperoid issue	8.60	26.00	60.00
41-50	7.10	21.00	50.00
51-70	5.00	15.00	35.00
71-93, 75-105, 95-1st monster issue (11/60)	2.60	7.70	18.00
94-Aquaman cameo	2.90	8.60	20.00
106-109-Monster-c/stories by N. Adams-c/a	4.30	13.00	30.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, Aug, 1994 (2.95, color, mini-series)
Marvel Comics

1-4-Characters from X-Men	0.60	1.20	3.00

ADVENTURES OF JERRY LEWIS, THE (Adv. of Dean Mart: a Jerry Lewis Movie, No. 1-10) (See Super DC Giant)
No. 41, Nov, 1957-No. 134, May-June, 1971
National Periodical Publications

41-60	4.60	14.00	32.00
61-80; 68, 74-Photo-c	3.40	10.00	24.00
81-91,93-96,98-100, 83-Bob Hope app	2.30	6.90	16.00
92-Superman cameo	2.90	8.60	20.00
97-Batman/Riches-a-over; Joker-c/story	4.00	12.00	28.00
101, 103, 104-Neal Adams-c/a	3.00	10.30	24.00
102-Beatles app./N. Adams-c/a	4.00	12.00	28.00
105-Superman x-over	2.60	8.00	18.00
106-111,113-116	1.20	2.90	7.00
112-Flash x-over	2.60	7.70	18.00
117-Wonder Woman x-over	1.80	4.60	11.00
118-124	1.00	2.00	5.00

ADVENTURES OF SUPERMAN (formerly Superman)
Jan, 1987-Present
DC Comics

424	0.40	0.80	2.00
425-Death of Jason	0.40	0.70	1.75
450-463-465-Superman/Flash race	0.30	0.60	1.50
464-Lobo-c/app. pre-dates Lobo #1	0.80	1.60	4.00
465-479, 481-491-491-Last 52.00-c	0.20	0.40	1.00
480-(1.75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.60	1.50
496-Doomsday cameo	1.00	2.50	6.00
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle issue	1.00	2.50	6.00
498, 499-Funeral for a friend, Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/Pattern-c	0.50	1.00	2.50
500-Platinum Edition	14.00	42.00	97.00
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c	0.30	0.60	1.50
502-517 502-Supergirl-c/story 504-Challengers of the Unknown app.			
510-Bizarro-c/story 517 (9/94)-2nd Hour	0.30	0.60	1.50
505-(2.50)-Hole-graphic foil-c ed.	0.50	1.00	2.50
0,518-524-0-(10/94), 518-(11/94)	0.30	0.60	1.50
Annual 1 ('87)-Starlin-c & script	0.30	0.60	1.50
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo-c/story	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake	0.50	1.00	2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story	0.60	1.20	3.00

ADVENTURES OF THE FLY (The Fly #1 & Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964, No. 31, May, 1965
Archie Publications/Radio Comics

1-Shield app., origin/The Fly; S&K c/a	60.00	170.00	385.00
2-Wi-Jamson, S&K	32.00	96.00	225.00
3-Origin retold	26.00	77.00	180.00
4-S&K-c; Powell-a, Shield x-over	13.00	39.00	90.00
5-10: 7-1st S.A. app. Black Hood & 1st S.A. app. Shield (a/as in #9)			
	9.00	26.00	60.00
11-13, 15-20: 20-Origin/Flygirl retold	5.00	15.00	35.00
14-Intro & origin Fly II	7.10	21.00	50.00
21-30: 30-1st S.A. app. Comet	3.40	10.30	24.00
31-Black Hood, Shield, Comet app.	4.00	12.00	28.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	18.00	54.00	125.00
2, 3: 3-Last 10¢ issue	8.90	27.00	62.00
4-6: Catgirl app.	6.30	19.00	44.00
7-10	4.30	13.00	30.00
11-15, 13, 14-Catgirl, Black Hood app.	3.40	10.30	24.00

AGENT THREE-ZERO
Sept, 1993 (3.95, color, 52 pgs.)
Gallo/Novelty Inc
1-Polybagged w/card & mini-poster; Platt-c/a (1st work)

	1.60	3.20	8.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SULTAN-GALAXI FACT FILES
1994 (2.95, color w/text-ea comics, limited series 4)
Gallo/ Novelty

1-(2.95)-Flip book w/Blue Sultan	0.60	1.20	3.00
1 (1.95)-Polybagged w/trad.-ng card -Flip book w/Blue Sultan	0.80	1.60	4.00
1-(5.95)-Platinum embossed edition; Flip book w/Blue Sultan	1.00	2.50	6.00

AGENTS OF LAW
Mar, 1995 Present (2.50, color)
Dark Horse Comics

1,2	0.50	1.00	2.50

AGE OF APOCALYPSE:THE CHOSEN
Apr 1995-Present (2.50, color)
Marvel Comics
1-Wraparound-c

	0.50	1.00	2.50

AKIRA
Sept, 1988-No. 33, 1992 (3.50, color, deluxe)
Epic Comics

1	3.10	9.40	22.00
1,2-2nd printings	0.70	1.40	3.50
2	1.50	3.00	9.00
3–5	1.20	2.90	7.00
6–15	0.90	2.30	5.50
16-33: 17-Begla 3.95-c	0.70	1.40	3.50

ALIENS, THE (Captain Johnny and...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967/No. 2, May, 1968
Gold Key

1-Reprints from Magnus #1, 3, 4, 6-10; all by Russ Manning			
	2.10	6.40	15.00
2-Same contents as #1	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (3.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	4.30	13.00	30.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	2.90	9.00	20.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.20	5.10	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00
Aliens Mini Com-c 1 (7/89, 4x6")-Included in Aliens Portfolio	1.20	4.00	10.00
Aliens Platinum Edition (See Dark Horse Presents ...)			

ALIENS

V2 #1, Aug, 1989-Aug, 4, 1990 (2.25, color, mini-series)			
Dark Horse Comics			
V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2–4	1.00	2.50	6.00

ALIENS:BERSERKERS
Jan 1995 - Present (2.50, color, 7 mided series 4)
Dark Horse Comics

1-4	0.50	1.00	2.50

ALIENS: COLONIAL MARINES
Jan, 1993-No. 10, July, 1994 (2.50, color, limited series)
Dark Horse Comics

1–10	0.50	1.00	2.50

ALIENS: EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
Dark Horse Comics
nn-Byrne-a/story; wraparound-c

	0.60	1.20	3.00

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a/p; in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics
1, 4-Sydnam painted c; 4-Wraparound-c; pull-out poster

	0.50	1.00	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mi ni-series)
Dark Horse Comics
1-4: Kelley Jones-c/a in all

	0.50	1.00	2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Painted-c

	0.50	1.00	2.50

ALIENS: MONDO PEST
Apr, 1995 (2.95, color, one-shot, 44 pgs.)
Dark Horse Comics
nn-reprints Dark Horse Comics #22-24

	0.60	1.20	3.00

...M: FACE OF THE SPEARS
...1994) vs. 1, Apr. 1994 (2.50, color; 4 muted series)
...Comics

1	0.50	1.00	2.50

...M: PREDATOR: THE DEADLIEST OF THE SPECIES
...1993-) Present (2.50, color, limited series 12)
...Horse Comics

0-Robert Hanigan-c; 1-3-Gonce-p	0.50	1.00	2.50
0-Gonce-p	0.60	1.60	4.00
Annual nn (6/...): guest-num; ed. no. prce/no. pcs	4.30	13.00	30.00

...M: ROGUE
...Apr 1993 to 4, July, 1993 (2.50, color, mini-series)
...Horse Comics

1-4	0.50	1.00	2.50

...M: SACRIFICE
...Jan 1994 - 1995, color, one-shot, 52 pgs.)
...Horse Comics
1-Gonce-c/p; part story-c/p, pa/inted c/a 1.00 2.00 5.00

...M: SALVATION
...Nov 1994 (2.50, color, one-shot)
...Horse Comics
1-Bolland c/a/script 1.00 2.00 5.00

...M: STRONGHOLD
...Dec. (Feb.) No. 4, Sep. 1994 (2.50, color, mini-series)
...Horse Comics

1-4	0.50	1.00	2.50

...M VS. PREDATOR (See Dark Horse Presents #36)
...Nov 1989 - Dec. 1990 (2.50, m.ni-series, color)
...Horse Comics

1	1.70	5.00	12.00
1-Variant cover	0.50	1.00	2.50
1-(2nd Print, B&W)-r/DHP 34-36	2.10	6.40	15.00
2	1.50	3.80	9.00
2-Norman painted-c	1.00	2.00	5.00

...M VS. PREDATOR: DUEL
...Mar. 1995 Present (2.50, color, limited series)
...Horse Comics

1-4	0.50	1.00	2.50

...M VS. PREDATOR: WAR
...May 1995 Present (2.50, color, limited series)
...Horse Comics

1-4	0.50	1.00	2.50

...M/H
...Dec. 1992 - vs. 2, Aug. 1992 (2.50, color, mini series)
...Horse Comics
1-Adam painted-c 0.50 1.00 2.50

...nazing Spider-Man #10 © MEG

ALIEN WORLDS
Dec, 1982-No. 8, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-3: 2-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.40	1.20	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	70.00	214.00	500.00
128 (1953)	50.00	150.00	350.00
2 (12-1/52-53) - 5	41.00	124.00	290.00
6–10	25.00	75.00	175.00
11-18: Last pre-code issue	23.00	69.00	160.00
19-28	16.00	49.00	115.00
29, 30, 32-Wood-a	17.00	51.00	120.00
31, 33–40	13.00	39.00	90.00
41–50	10.00	30.00	70.00
51–66	7.90	24.00	55.00
67-1st app. Gunner & Sarge	17.00	51.00	120.00
68–70	8.00	24.00	55.00
71–80	5.00	15.00	35.00
81, 83–88: 84-Last 10¢ issue	4.00	12.00	28.00
82-Johnny Cloud begin	7.10	21.00	50.00
89–100	3.00	9.00	23.00
101-117: Johnny Cloud app. 113,115 & 117	2.40	7.30	17.00

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics

1–45, 48–67	0.20	0.40	1.00
47-Wolverton-a (1st full story)	0.80	1.60	4.00
Annual 1-3 (11/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications

1	1.80	5.00	11.00
2-El Diablo by Morrow begins	0.80	1.60	4.00
3-8: 3-Origin El Diablo	1.10	2.20	5.50
9-Frazetta-c (3 pgs.)	1.00	2.00	5.00
10-1st app. Jonah Hex (2-3/72)	9.20	28.00	65.00
11: 2nd app. Jonah Hex	4.40	13.00	30.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are weak sales)
Marvel Comics Group

1-(52 pgs.)-Byrne-a begins; Wolverine cameo	0.50	1.00	2.50
2-12: 12-Double size	0.40	0.70	1.75
13-Wolverine app.	1.00	2.50	6.00
14-16, 16-Wolverine cameo	0.30	0.50	1.25
17-Alpha vs. exes; Wolverine cameo	0.60	1.20	3.00
18-28: Last Byrne issues	0.30	0.50	1.25
29-32, 35-39, 39-Portacio-i begins	0.20	0.40	1.00
33, 34-Wolverine app. 34-Origin revisit	0.70	1.70	4.00
50-Double size	0.30	0.50	1.25
51-J.m.Dee's 1st work at Marvel	1.00	2.00	5.00
52, 53-Wolverine; 53-Lee/Portacio-a	0.60	1.20	3.00
54, 61, 64-No Jim Lee art	0.30	0.50	1.25
55–62: Jim Lee art(p)	0.50	1.00	2.50
65–74, 76-80: 74-Wolverine, Spider-Man	0.30	0.50	1.25
75-(1.95, 52 pgs.)	0.30	0.60	1.50
81-90-Wolverine app.; Jim Lee-c	0.70	1.40	3.50
91–99, 101–105, 107–119, 121–129	0.30	0.60	1.50
100-(2.00, 52 pgs.) Avengers app.	0.40	0.70	1.75
106-Wolverine revelation issue	0.60	1.10	2.75
130-Final printing	0.30	0.50	1.25
120-(2.25)-Polybagged w/poster	0.40	0.70	1.75
130-(2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (9/86, 1.25)	0.30	0.50	1.25
Annual 2-(12/87, 1.25)	0.20	0.40	1.00
Special Vol 1 (6/92, 2.50)-Wolverine-c/story	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amazing Adventures No. 1-6; Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-c/a in a's	31.00	106.00	425.00
8-Last 10¢ issue	29.00	90.00	350.00
9–13	26.00	80.00	310.00
14-Pre-CA prototype	28.00	84.00	335.00

Amaz ng Spider-Man #87 © MEG

AMAZING ADVENTURES (Amazing Adv. Featuring 97 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)

1-Origin Dr Droom (1st Marvel Super-hero) Ditko & Kirby art in all; Kirby monster c-1-6	89.00	267.00	800.00
2	36.00	108.00	325.00
3-6: 6-Last Dr Droom	31.00	92.00	275.00

AMAZING ADVENTURES
Aug, 1970-No. 39, May, 1976
Marvel Comics Group

1-Inhumans (by Kirby on 1-4, ends #10) & Black Widow (ends #8) double feature begins	2.70	6.40	15.00
2–4	1.00	2.00	5.00
5-Ft.M.Adams-a	1.20	3.00	7.00
9, 10: 9, 10-Magneto app.	1.00	2.00	5.00
11-New Beast begins (1st app.); ends #17	2.50	6.00	15.00
12, 17-1.5-Beast origin of Evil Mutants app.	1.30	3.00	8.00
18-1st app. Killraven, h. Adams-a	1.70	5.00	12.00
19-39	0.60	1.20	3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AMI)

15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.)	1470.00	4400.00	22000.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group

1-Origin retold; Ditko-c/a #1-38; Kirby/Ditko-c; 1st Fantastic Four x-over (ties w/FF #12 as 1st Marvel x-over)	570.00	2900.00	14500.00
1 (Golden Records Reprint)	11.00	34.00	80.00
(with Golden Record) (1966)	27.00	81.00	190.00
2-1st app. The Vulture	220.00	660.00	2200.00
3-1st app. Doc Octopus	150.00	450.00	1350.00
4-Origin & 1st app. The Sandman	131.00	392.00	1175.00
5-Dr.Octopus app.	120.00	360.00	960.00
6-1st app. Lizard	103.00	309.00	825.00
7, 8, 10: 8-Early FF backup story	79.00	236.00	550.00
9-Origin & 1st app. Electro	86.00	257.00	600.00
11, 12, 12-Doc Octopus overlaps Spidey-c/story	42.00	126.00	295.00
13-1st app. Mysterio	61.00	184.00	430.00
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over	300.00	1100.00	3300.00
15-1st app. Known The Hunter; 1st mention of Mary Jane Watson (not shown)	51.00	154.00	360.00
16-1st Daredevil x-over (yellow costume)	37.00	111.00	260.00
17-2nd app. Green Goblin (c/story)	63.00	189.00	440.00
18-1st app. Ned Leeds (later Hobgoblin)	40.00	120.00	280.00
19-Sandman app.	32.00	96.00	225.00
20-1st app. & origin The Scorpion	39.00	116.00	270.00
21, 2nd app. The Beetle (see Str. Tales #122)	26.00	77.00	180.00
22-1st app. Princess Python	23.00	69.00	160.00
23-3rd app. Green Goblin (c/story)	39.00	116.00	270.00

24	21.00	64.00	150.00
25- 1st app. Mary Jane Watson (cameo) (Face not shown, but introduced as Mary Jane)	28.00	77.00	180.00
26- 4th app. Green Goblin; 1st Stone Master	29.00	86.00	200.00
27- 5th app. Green Goblin	26.00	79.00	185.00
28- Origin/1st app. Molten Man	39.00	116.00	270.00
29, 30	19.00	56.00	130.00
31-38; 31- Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38- Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 7/66)	16.00	44.00	105.00
39 Green Goblin-c/story; 4 reprinted	20.00	60.00	140.00
40- Origin Green Goblin (1st time told)	32.00	96.00	225.00
41- 1st app. Rhino	15.00	50.00	105.00
42- 3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66)	14.00	43.00	100.00
43-49	9.00	28.00	65.00
50- Intro Kingpin (7/67)	39.00	118.00	275.00
51-2nd app. of Kingpin	16.00	47.00	110.00
52-60; 56- Intro Capt. George Stacy	7.00	21.00	50.00
61-74; 69, 70- Kingpin app. 69- Kingpin c-74- Last 12¢ issue	6.00	18.00	42.00
75-89, 91-93, 95, 99, 84, 85- Kingpin-c/stories	5.30	16.00	37.00
90- Death of Capt. Stacy	6.00	18.00	42.00
94- Origin retold	8.30	25.00	58.00
96-98- Drug books not approved by CCA, Green Goblin story] no	50.00	150.00	350.00
97, 98-Green Goblin-c	11.00	32.00	75.00
100-Anniversary issue (9/71)	22.00	66.00	155.00
101-1st app. Morbius, last 15¢ issue (10/71)	23.00	69.00	160.00
101-2nd printing (8/92, silver ink)	0.50	1.00	2.50
102-Origin/2nd app. Morbius (2/72, 52 pgs.)	16.00	47.00	110.00
103-111; 109-Dr. Strange-c/story (6/72)	3.00	9.00	21.00
119, 120-Spider-Man vs. Hulk	4.50	15.00	34.00
121-Green Goblin kills Gwen Stacy	13.00	39.00	90.00
122-Death of Green Goblin (Harry Osborn)	7.50	22.00	52.00
123-128 123-Cage app. 124-1st app. Marv-Wolf (9/73), origin #125	3.10	9.40	22.00
129-1st app. Jackal & The Punisher (2/74)	39.00	118.00	275.00
130-133, 138-143, 150-160; 133-Last 20¢ iss.	2.50	7.50	17.50
134-Punisher cameo app. (7/74)	3.10	9.40	22.00
135-2nd full Punisher app. (8/74)	9.00	28.00	65.00
136-1st intv Green Goblin (Harry Osborn)	4.70	14.00	33.00
137-Green Goblin's story (Harry Osborn)	4.00	12.00	28.00
162, 163-Gwen Stacy clone cameos	1.70	5.00	12.00
164-Full app. of Gwen Stacy clone	1.70	5.00	12.00
165, 146-Gwen Stacy clone storyline c-c/intros	1.70	5.00	12.00
167-Spider-Man learns Gwen Stacy is clone	1.70	5.00	12.00
148-Jackal revealed	2.00	6.00	14.00
149-Spider-Man clone's begins, clone dies (1), origin of Jackal	10.70	32.00	75.00
150-Spider-Man decides he is not the clone	7.10	21.40	50.00
151-Spider-Man disguises of clone body	4.30	13.00	30.00
161-Punisher cameo; Nightcrawler app.	1.70	5.00	12.00
162-Punisher, Nightcrawler app.	2.70	8.10	19.00
163-173, 181-190; 169-Clone story recapped; 181-Origin retold	1.30	3.30	8.00
174, 175-Punisher app.	2.60	7.70	18.00
176, 177-Green Goblin app.	2.00	6.00	14.00
191-193, 195-199, 203-208, 210-219	1.20	3.00	7.00
194-1st app. Black Cat	2.10	6.00	15.00
200-Giant-sinigle issue (1/80)	4.30	13.00	30.00
201, 202-Punisher app.	3.10	9.40	22.00
209-Origin & 1st app. Chipzo (10/80)	1.70	4.20	10.00
220-237; 225-Foolkiller-c/story (2/82)	1.30	3.00	8.00
238-1st app. Hobgoblin (Ned Leeds) (6/83) (w/Tarzoon card intact)	9.00	34.00	78.00
238-Without Tarzoon	3.60	11.00	25.00
239-1st Hobgoblin/Spidey battle (2nd app.)	6.00	18.00	42.00
240-243, 246-248; 241-Origin Vulture	1.30	3.00	8.00
244-Hobgoblin cameo (2nd app.)	1.80	5.00	12.00
245-Lefty Donovan w/Hobgoblin powers battles Spider-Man (10/83), Hobgoblin cameo (4th app.)	2.30	6.90	16.00
249-251-Hobgoblin/Spidey battle storyline	2.00	6.00	14.00
252-1st app. black costume Pe Spidey (5/84)	14.00	33.70	32.00
253-1st app. The Rose	1.50	3.80	9.00
254-Jack O'Lantern app.	1.20	2.90	7.00
255, 263, 264, 266-273, 277-280, 282, 283 279-Jack O'Lantern-c/story	1.00	2.50	5.00
282-X-Factor x-over	1.00	2.50	5.00
256-1st app. Puma	1.10	2.50	5.50
257-2nd app. Puma; Hobgoblin cameo	1.80	5.00	11.00
258-Hobgoblin app. (minor)	1.90	6.00	13.00
259-Full Hobgoblin app., origin M. J. Watson	3.10	9.40	22.00
260-Hobgoblin cameo	1.80	5.00	11.00

Amazing Spider-Man #400 © MEG

261-Hobgoblin-c/story	1.90	6.00	13.00
262-Spider-Man unmasked	1.50	4.00	9.00
265-1st app. Silver Sable (6/83)	2.10	6.00	15.00
265-Silver Ink 2nd printing	0.80	1.60	4.00
274-2 catchas (Spen Of Vengeance) app. (3/84)	1.00	2.00	5.00
275 (52 pgs.)-origin by Ditko; Hobgoblin-c/app.	2.00	6.00	14.00
276-Hobgoblin-c/story	2.00	5.00	12.00
281-Hobgoblin battles Jack O'Lantern	1.90	6.00	13.00
284-Punisher cameo app., Gang War begins, ends #288, Hobgoblin-c/story	1.60	5.00	11.00
285, Pt. Usher app., minor Hobgoblin-c app.	2.70	8.00	19.00
286-Hobgoblin-c/app. (minor)	1.00	2.50	6.00
287-Hobgoblin app. (minor)	1.00	2.50	6.00
288-Hobgoblin full app.	1.50	3.80	9.00
289-1.25, 52 pgs.)-Death of Red Lotus (1st Hobgoblin) Masterblaster app. (1st cameo) becomes new Hobgoblin	3.40	10.00	24.00
290-292	1.00	2.00	5.00
293, 294-Parts 2 & 5 of Kraven story	1.50	3.80	9.00
295-297	1.00	2.50	6.00
298-Todd McFarlane-c/a begins (3/88), 1st app. (cameo) Eddie Brock who becomes Venom (not as costume)	5.70	17.00	40.00
299-1st app. (cameo) Venom in costume	3.60	11.00	25.00
300 (52 pgs.)-Last black costume; 1st full Venom story	10.00	31.00	72.00
301-305	2.30	6.90	16.00
306-311, 313, 314	1.80	4.60	11.00
312-Hobgoblin bust-ex Green Goblin	3.10	9.40	22.00
315-317-Venom app.	3.00	8.60	20.00
318-323, 325; 319-Biweekly begins	1.30	3.30	8.00
324-Subterranean app., McFarlane-c (no art)	1.90	5.00	13.00
326, 327, 329-Ron McFarlane	1.60	4.00	9.00
328-Hulk app.; last Mefa-fane-a	1.80	4.60	11.00
330, 331-Punisher app.	0.80	1.60	4.00
332, 333-Venom-c/story	1.50	3.80	9.00
334-336, 338-343	0.60	1.20	3.00
337-Hobgoblin app.	0.80	1.60	4.00
344-1st app. Cletus Kasady (Carnage)	1.70	4.00	10.00
345-1st full app. Cletus Kasady	1.70	5.00	12.00
346, 347-Venom app.	1.70	4.00	10.00
348, 349, 351-359; 359-(1.25-c)	0.50	1.00	2.50
350 (1.50, 52 pgs.)-Ding n retold	0.60	1.20	3.00
360-Carnage cameo	1.40	3.50	8.50
361-Intro Carnage	2.90	8.00	20.00
362-3rd printing; silver-c	0.40	0.80	2.00
362, 363-Carnage & Venom-c/story	1.70	4.00	10.00
362-2nd printing	0.30	0.60	1.50
364, 366-374, 378-387, 373-Venom back-u, 374-Venom-c/story	0.40	0.70	1.75
375-Carnage app; 378-Maximum Carnage, part 3; 381, 382-Hulk app.	0.60	1.20	3.00
383-The Jury app. 384-Venom/Carnage app.	0.40	0.70	1.75
365 (3.95)-Silver hologram on c.; pull-out poster; 1st app. S-Man 2099	1.20	2.40	6.25
365-2nd printing; gold hologram on c.	0.80	1.60	4.00
375-(3.95)-Holo-grafix-c/s, Venom-c/story	1.00	2.40	6.25
388-(2.25, 68 pgs.)-Newsstand Edition; 2 back-up stories; Venom, Carnage & Chance	0.50	0.90	2.25
388-(2.95)-Collectors Edition w/Trell-c	0.60	1.20	3.00
389-398, 398-399, 401-402-389-Begin 3 50-c; Green Goblin app., bound-out sheet, 394-Power & Responsibility Pt. 2, 396-Spanten's-c & app.	0.30	0.60	1.50
390-(2.95)-Collectors Edition, polybagged w/16 pg. insert & animation print	0.60	1.20	3.00
394-(2.95, 48 pgs.)-Deluxe edition; flip book w/Parts of a Spider-Man's Silver foil bath-c	0.80	1.60	4.00
397-(2.25-c)-Flip book w/Ultimate Spider-Man #50	0.50	0.90	2.25
400-(2.95)-Death of Aunt May	0.60	1.20	3.00
400 (3.95)-Death of Aunt May Double -c-embossed	0.80	1.60	4.00
Annual 1 ('64)-1st Sinister Six; new 41 pg.-sty	44.40	133.00	400.00
Annual 2 ('65)-(New Doctor Strange-sty finally)	18.00	53.00	175.00
Special 1 ('68)-Avengers vs Hulk c-over	7.90	24.00	55.00
Special 4 ('71)-67's-spidey battles Human Torch (new 41 pg. story)	7.90	24.00	55.00
Special 5 ('71-'88)-Peter Parker's parents; New 42 pg. Red Skull story	5.00	16.00	40.00
Special 6 ('11/69) 1/43 pg. Sinister Six story from Annual #1	4.20	10.00	25.00
Special 7-('12/70)-A...mysteris	4.20	10.00	25.00
Special 8-('12/71)-All reprints	4.20	10.00	25.00
King Size 9-('1973) r/Spec. Spider-Man magazine (Green Goblin c/story, 40 pgs. re-edited from orig. 58 pgs.)	4.30	10.00	25.00
Annual 10-'12 (1976-78)-All new-a	1.30	3.00	8.00
Annual 13 ('79)-John Byrne a	1.30	3.30	8.00
Annual 14 ('80)-Miller-c/a	1.50	3.80	9.00
Annual 15 ('81)-Punisher app., Miller-c/a	3.30	9.90	23.00
Annual 16-'20 (1982-86)	1.20	2.90	7.00
Annual 21 ('87)-Wedding issue; newsstand ed.	1.50	3.80	9.00
Annual 22 ('88)-Evolutionary War	1.30	3.30	8.00
Annual 23 ('89)-Atlantis Attacks; Lefeld-p	1.20	2.90	7.00
Annual 24 ('90, 2.00)	0.80	1.60	4.00
Annual 25 ('91, 2.00)-1st solo Venom story	2.00	5.00	12.00
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story, cont'd in Spec. Edition Annual #12	1.20	2.90	7.25
Annual 27-('93, 2.95)-Polybagged w/card; 1st app. Anexx	0.60	1.20	3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story	0.60	1.20	3.00
...Skating on Thin Ice 1-('90, 1.25, Canadian)	1.00	2.00	5.00
...Skating on Thin Ice 1-('2d 93, 1.50, Amex)	0.40	0.80	2.00
Double Trouble 2-('93, 1.25, Canadian)	0.60	1.20	3.00
Double Trouble 2-('2d 93, 1.50, American)	0.30	0.80	2.00
...ilit and Ruin 3-('90, 1.25, Canadian)-Ghost Rider-c/story	0.60	1.20	3.00
...Ilit and Ruin 3-('2d 93, 1.50, American)	0.40	0.80	2.00
...Carnage (6/93, 6.95) r/#394 #344, 345, 359-363	1.20	2.90	7.25
Chaos on Calloway 4-('Q2/93, 1.50, American)	0.40	0.80	2.00
Deadball 5-('93, 1.60, Canadian)-Green Goblin-c/story; features Wormtail Expos	0.30	0.60	1.50
Soul of the Hunter nn (8/92, 5.95)	1.00	2.50	6.00
Grimways. See Overstreet Price Guide listings			

AMAZING SPIDER-MAN SUPER SPECIAL

Nn; 1995-Present (3.95, color, limited series)

Marvel Comics			
1-Flip book	0.70	1.70	4.25

AMAZING X-MEN

Mar 1995 - Present (1.95, color, 1st ed series)

Marvel Comics			
1-Age of Apocalypse	0.70	1.70	4.25
2-4	0.40	0.80	2.00

AMERICAN, THE

July, 1987-No. 8, 1988 (1.75, B&W)

Dark-Horse Comics			
1-(1.50)	1.00	2.00	5.00
2	0.70	1.40	3.50
3-5	0.50	1.00	2.50
6-8	0.40	0.70	1.75
Americans Collection (B&W, 5.95)	1.00	2.50	6.00
Special 1 ('90, 2.25)	0.50	0.90	2.25

MARK EAN FREAK: A TALE OF THE UN- MEN
m 1992 Feb 5, June, 1994 (1.95, color, mini-series)
0.40 0.80 2.00

AMERICA: LOST IN AMERICA, THE
Jan 1994 - Feb 4, Oct, 1992 (2.50, color, mini-series)
0.50 1.00 2.50

AMERICA'S SPLENDOR SPECIAL: A STEP OUT OF THE NEST
0.60 1.20 3.00

AMERICA'S BEST TV COMICS
Dec, Dec/1 Sept, 68 pgs., 25¢, one-shot)
0.60 2.00 4.00
0.60 1.20 3.00

ANGEL AND THE APE (becomes Meet Angel#1/See Showcase #77)
0.60 1.20 3.00
1.70 5.00 12.00

ANIMA
0.40 0.70 1.75
0.40 0.80 2.00
0.40 0.80 2.00

ANIMA: WAR (See Strange Adventures #180 for 1st app.)
1.00 5.00 13.00
1.50 3.00 9.00
0.80 2.10 5.00
0.90 1.60 4.00
0.40 1.20 3.00
0.60 1.20 3.00
0.40 0.80 2.00
0.60 1.20 3.00
0.70 1.40 3.50
0.40 0.80 2.00
0.80 1.60 4.00

ANIMALYMPICS
Animaniacs #1 © Warner Bros.

DC Comics
1-2 0.50 0.60 1.50

ANIMANIACS: A CHRISTMAS SPECIAL
Dec, 1994 (1.50, color, one-shot)
DC Comics
nn ("1" on cover) 0.30 0.60 1.50

ANNEX
Aug, 1994-No. 4, Nov, 1994 (1.75, color, limited series)
Marvel Comics
1-4: 1-Spider-Man app. 0.40 0.70 1.75

ANTHRO (See Showcase #74)
Jan/y-Aug, 1968-No. 6, Jan-Aug, 1969
National Periodical Publications
1 4.00 14.00 32.00
2–6 2.40 7.20 17.00

ANYTHING GOES
Oct, 1986-No. 6, 1987 (Mini-series)
Fantagraphics Books
1-Flaming Carrot app. 0.60 1.20 3.00
2-4, 6 0.40 0.80 2.00
5-TMNT app., 2nd Trine in color 0.60 1.20 3.00

APPARITION
1995 - (3.95, B&W, 52 pgs) -i
Caliber Comics
0.80 1.60 4.00

APPLESEED
Sept, 1988-Book IV #4, Aug, 1991 (B&W)
Eclipse International
1 1.20 4.00 10.00
2-5(1/89) 0.50 1.00 2.50
Book II, 1(2/89)-5(7/89)-A. Adams-c 0.50 1.00 2.50
Book III Vol. 1(8/89)-4 (2.75) 0.50 1.00 2.50
Book III Vol. 5 (3.50-c) 0.60 1.20 3.00
Book IV #1-4 (1/91)-3(9/91, 3.50-c) 0.60 1.20 3.00

APPLESEED DATABOOK
Apr, 1994-Mar. 2, May, 1994 (3.50, B&W, limited series, 52 pgs.)
Eclipse Comics
1,2-Flip-book format 0.70 1.40 3.50

AQUAMAN (See Adventure #260, Detective #293, Showcase #30-33, & World's Finest #94 Comics #121)
Jan-Feb, 1962-No. 63, Aug-Sept, 1970
National Periodical Publications/DC Comics
1-Intro Quisp 30.00 100.00 300.00
2 20.00 60.00 140.00
3–5 14.00 43.00 95.00
6: 10/'9-Sea Devils app. 9.30 28.00 65.00
11–20 7.10 21.00 50.00
21–32, 34–40 5.00 15.00 35.00
33-Intro Aqua-Girl (see Adv. 266) 7.10 21.00 50.00
41–47, 49 2.10 6.00 15.00
48-Origin repeated 2.60 7.70 18.00
50-52, Snowman by R. Adams 3.00 10.70 25.00
53-56: 56-G/47-I 1.40 4.00 8.50
57-63: 57-(8/'67?). 58-Origin retold 1.00 2.00 5.00

AQUAMAN
Feb, 1986-No. 4, May, 1986 (Mini series)
DC Comics
1 0.80 1.60 4.00
2–4 0.50 1.00 2.50
Special 1 ('88, 1.50) 0.40 0.80 2.00

AQUAMAN
Dec, 1991 -No. 13, Dec, 1992 (1.00/1.25, color)
DC Comics
1-5 (1.00) 0.20 0.40 1.00
6-13 (1.25) 0.30 0.50 1.25

AQUAMAN
Aug, 1994-Present (1.50, color)
DC Comics
1,2-Peter David scripts begin; 2-(9/94) 0.40 0.80 2.00
0,1-8: 0-(10/94) 3 (11/94)-Superboy-c & app 4-Lobo app. 0.30 0.60 1.50

The Apparition #1 © James Pruett & Michael Gaydos

9 (begin 1.75); 10-Green Lantern app. 0.70 1.75

AQUAMAN: TIME & TIDE
Dec, 1993-No. 4, Mar, 1994 (1.50, color, mini-series)
DC Comics
1-4-Peter David scripts 1 Origin begins 0.30 0.60 1.50

ARCANA ANNUAL
1994 (3.95 color, 68 pgs.)
DC Comics (Vertigo)
Arcana: A Celtic Crusade story; Tim Hunter app. 0.80 1.60 4.00

ARCHER & ARMSTRONG
July (June cover), 1992- Present (2.50, color)
Valiant Comics
0 (1/'92)-Barry Smith-c/a 4.00 11.00 25.00
0-(Gold Logo) 0.80 1.60 4.00
1 (8/'92)-Miller c-1; m-Layton-a; origin/1st app. Archer 0.80 1.60 4.00
2-2nd app. Turok (c/a)-Joe Smith a(p) 0.80 1.50 3.25
3, 4-Smith-c/a/script 0.70 1.40 3.50
5–7 0.70 1.30 3.25
8 (4.50, 52 pgs.)-Combined w/Eternal Warrior #8, Barry Smith c/a/script, 1st app. Ivar the Eternal Warrior 0.80 1.60 4.00
9-25: 10-2nd app. Ivar 10,13-Smith c 21,22-Shadowman app. 22-w/Bounce Valiant sp. 23-Eternal Warrior app. 0.50 1.00 2.50

ARCHIE AS PUREHEART THE POWERFUL (Capr. Pureheart #4-6)
(See Jughead as Captain Hero & Life With Archie)
Sept, 1966-No. 6, Jun, 1967 (All 12¢ issues)
Archie Publications (Radio Comics)
1 Super-Hero parody, Pureheart & Evilheart (Reggie) app. 7.10 21.00 50.00
2 4.00 13.00 30.00
3–6 3.00 9.00 20.00

ARCHIE MEETS THE PUNISHER
Aug, 1994 (2.95, color, one-shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
1-Black-c & illustrations in Punisher's Goldberg-a on Archie, same contents as The Punisher Meets Archie 0.60 1.20 3.00

ARGUS
Apr, 1995-Present (1.50, color, limited series 6))
DC Comics
1-3 0.30 0.60 1.50

ARMAGEDDON 2001
May, 1991-No. 2, Oct, 1991 (2.00, 68 pgs.)
DC Comics
1-Intro Waverider 0.60 1.20 3.00
1-2nd & 3rd printings 0.40 0.70 1.75
2 0.50 1.00 2.50

1-4-By Rich Giffen 3-Supreme-c/story 0.40 0.80 2.00

TRIBE (See Wildcats #4)
April, 1993 (2.50, color)
Image Comics
1-Gold foil & embossed-c; by Johnson/Stroman 0.50 1.00 2.50
1-Ivory Edition (2.50)-Gold foil & embossed-c-available only through the creators (while-c) 1.00 1.90 4.75

TRIBE
V1#2, Sept, 1993-V1#3, 1994 (1.95, color)
Awa Comics
V1#2, 3-By Johnson & Stroman 0.40 0.80 2.00

TRINITY (See DC Universe Trinity)

TRIPLE - X
Dec 1994 - Present (3.95, B&W, limited series ?)
Dark Horse Comics
1-3 0.80 1.60 4.00

TRIUMPH
...une, 1995 (Present) (1.75, color, limited series)
DC Comics
1-2 0.40 0.70 1.75

TRIUMPHANT UNLEASHED
Nov, 1995- No. 3, Nov, 1995 (2.50, color, limited series)
Triumphant Comics
0-Serially numbered 0.50 1.00 2.50
0-Red logo 0.50 1.00 2.50
0-White logo, no price, giveaway 0.50 1.00 2.50
1-Cover is negative & reverse of #0-c 0.50 1.00 2.50

TROLL
Dec, 1993 (2.50, color, one-shot, 44 pgs.)
Image Comics (Extreme Studios)
1-Matsuda-c/a/p; Liefeld scripts 0.50 1.00 2.50
...Halloween Special ('94, 2.95) Maxx app. 0.60 1.20 3.00

TROLL II
July, 1994 (3.95, color, 52 pgs., one-shot)
Image Comics
1-Square-back binding 0.80 1.60 4.00

TROLL: ONCE A HERO
Aug, 1994 (2.50, color, one-shot)
Image Comics
1 0.50 1.00 2.50

TUROK, DINOSAUR HUNTER (See Magnus #12)
June, 1993-Present (2.50, color)
Valiant
1-(3.50)-Chromium & foil-c 0.70 1.40 3.50
1-Gold foil-c variant 2.10 6.40 15.00
2-28-A-Bedor app. 5-Death of Andar. 11-w/Bound-in loading card 0.50 1.00 2.50
16-Chaos Effect 0.50 1.00 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 0.80 1.60 4.00

TUROK, SON OF STONE
No. 596, 12/54-No. 29, 9/62; No. 30, 12/62-No. 91, 7/74, No. 92, 9/74-No. 125, 1/80; No. 126, 3/81-No. 130, 4/82
Dell Publ. Co. #1-20/Gold Key #30-85/Gold Key or Whitman #86-125/Whitman #126 on
4-Color 596 (12/54)(#1)-1st app.Turok & Andar; dinosaur-c 75.00 225.00 525.00
4-Cover 656 (10/55)(#2)-1st mention of Lanah 45.00 135.00 315.00
3-(5/5?)55-5 30.00 90.00 210.00
6-10 19.00 58.00 135.00
11-20-17-Prehistoric pygmies 11.00 34.00 80.00
21-30 8.00 24.00 55.00
31-41,51-Drug use story 6.40 19.00 45.00
43-50 5.00 15.00 35.00
51-60-58-Flying saucer-c/story 4.30 12.90 30.00
61-70 62-12 & 15 cent variants 4.00 10.70 25.00
71-84, 84-Origin & 1st app. Humus 2.50 6.30 15.00
85-132; 114, 115-(12¢) issues 1.30 3.30 8.00
Giant 1 (3003-611) (11/66)-Slick-c; x/r10-12 & 16 plus cover or 8 11.00 32.00 75.00
Giant 1-Same as above, but paper-c 12.00 35.00 85.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept, 1987 (2.00, B&W)
Mirage Studios
1 0.70 1.40 3.50

TV STARS
Aug, 1978-No. 4, Feb, 1979
Marvel Comics Group
1-Ramo-Tuska/Buscema/Tf tie-in 0.90 2.30 5.50
2,4 0.50 1.00 2.50
3-Toth-c/a 0.90 1.80 4.50

12 O'CLOCK HIGH (TV)
Jan-Mar, 1965-No. 2, Apr-June, 1965 (Photo-c)
Dell Publishing Co.
1, 2 4.30 13.00 30.00

2099 A.D.
May 1995 (3.95, color)
Marvel Comics
1-Acetate-c by Quesada/Palmiotti 0.80 1.60 4.00

2099 UNLIMITED
Sept, 1993-Present (2.95, color, 68 pgs.)
Marvel Comics
1-9: 1-1st app. Blue 2099 & bagies. 1-3 Spidey 2099 cop 0.80 1.60 4.00
9-Joe Kubert-c

2099 WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
Marvel Comics
1-Doom's "Contact with Artemis" 0.50 0.90 2.25

TWILIGHT ZONE, THE (TV)
No. 1173-3 5/63-No. 93, 4/79, No. 92, 5/82
Dell Publ.-#1/Gold Key/Western #92
4-Color 1173 10.00 30.00 135.00
4-Color 1288 11.00 34.00 80.00
01 (#60-207 (5-7/62, 15¢) 6.00 24.00 55.00
12-(#68-210 (8-10/62)-Evans-c/3) 8.00 26.00 60.00
13 (11/62, Gold Key)-Crandall-a 9.30 28.00 65.00
2 6.40 19.00 45.00
3-11-3, 4, 9-Toth-a 4.30 13.00 30.00
12-Williamson-a 4.00 10.70 25.00
13, 15-Crandall-a 3.00 8.60 20.00
14-D'Orazio/Crandall/Torres-a 3.00 8.60 20.00
16-20 2.00 6.00 14.00
21-27 26-Flying saucer c/story 1.70 4.00 10.00
28-32 1.00 3.90 9.00
33-51; 43-Crandall-a; 51-Williamson-a 0.80 1.60 4.75
52-70 0.40 0.80 2.00
71-92 83, 84-(52 pgs.) 0.30 0.60 1.50
Movie Comic #1 (1963) 1/14 x 6-1/2" 0.30 0.60 1.50

TWILIGHT ZONE, THE
Nov, 1990 (2.95, 1.75, color)
Oct, 1991, V2#1, Nov, 1991-No. 147, 1992 (1.95, color)
V3#1, 1993-No. 4, 1993 (2.50, color)
Now Comics
1 (1/90, 2.95, 52 pgs.)-N.Adams-a 1.00 2.50 6.00
1 (1/90, 1.75)-Newsstand ed. 0.40 0.80 2.00
2-(10/91, 4.95)-Prestige ed., N. Adams-c/a 1.00 2.00 5.00
1 (10/91, 2.50)-Collector's edition, polybagged, gold logo, reflex, 1990 issue 1.50 3.80 9.00
1-Reprint (2.50)-collect sale 11/93 ed. 0.50 1.00 2.50
1-Reprint (2.50)-strewsstand 11/90 ed. 0.50 1.00 2.50
V2#1-Direct sale & newsstand versions 0.40 0.80 2.00
2-8, 10-14 0.40 0.80 2.00
9-(2.95) 3-D Special, polybagged w/hologram on-c 0.60 1.20 3.00
9 (4.95)-Prestige edition, polybagged, twin extra stories & different hologram on-c 1.00 2.00 5.00
V3#1-4 0.50 1.00 2.50
Anniversary Special ('92, 2.50) 0.50 1.00 2.50
Annual 1 ('4#93, 2.50)-No ads 0.50 1.00 2.50

TWISTED TALES
Nov, 1982-No. 10 Dec, 1983
Pacific Comics/Independent Comics Group
1-10 0.30 0.60 1.50

ULTRAFORCE
Aug, 1994-Present (1.95, color)
Mal Inc. Comics
1-(2.50, 48 pgs)-w/Bound-in trading card; team consisting of Prime, Prototype, Hardcase, Fire, Ghost, Corrigry & Topaz 0.50 1.00 2.50
1-Holographic-c, no price 2.90 8.60 20.00
0-(9/94, 2.50) 0.50 1.00 2.50
2-5-(10/94, 1.95) 0.50 1.00 2.00
2-(2'50) Flourescent logo; limited edition stamp on-c 0.50 1.00 2.50
6-begin 2.50, c?- 0.50 1.00 2.50
Mal Inc. "Fallout" Ultraforce (6/94) 0.20 0.30 0.75

ULTRAMAN
May, 1994-Present (1.75?, 95, color)
Nemesis Comics, Inc.
-1,1-(1.25)-Newsstand ed. 0.40 0.70 1.75
-1,1-(2.25)-Collector's edition 1 w/foil-c 1-Special 3/4 w/parcord-c 0.50 0.90 2.25
2-4, 3-Begin 1.95-c 0.40 0.80 2.00

ULTRAVERSE DOUBLE FEATURE
Jan 1995-Present (3.95, color)
Malibu Comics
1-(68 pgs) Flip-c featuring Prime and Solitaire 0.80 1.60 4.00

ULTRAVERSE ORIGINS
Jan, 1994 (99¢, color)
Malibu Comics
1-Gatefold-c 2 pg. origins all characters 0.20 0.40 1.00
1-Newsstand ed., diff.-c no gatefold 0.20 0.40 1.00

ULTRAVERSE PREMIERE
1994
Malibu Comics
0-(Diamond Exclusive) mail w/coupons 0.80 2.10 5.00

ULTRAVERSE ZERO: THE DEATH OF THE SQUAD
Apr, 1995- (2.95, color)
Mal Inc. Comics
1 0.50 1.30 3.00

UNCANNY TALES
Dec, 1973-No. 12, Oct, 1975
Marvel Comics Group
1-Crandall-c/Uncanny Tales #9 (1950's) 0.50 1.00 2.50
2-12 0.50 1.00 2.50

UNCANNY X-MEN, THE (The X-Men, Mini. 1-14), see Giant-Size X-Men)
Sept, 1963-Present
Marvel Comics Group
142-Rachel app. 2.70 8.10 19.00
143-Last Byrne issue 1.50 3.80 9.00
144-150, 152-Double size 1.30 3.30 7.50
151-157, 159-161, 163, 164 1.00 2.00 5.00
158-1st app. Rogue or X-Men 1.00 3.30 8.00
162-Wolverine solo story 1.70 4.20 10.00
163-Psy-Comics art begins, ends #175 1.50 4.00 9.00
166-Double size, Paul Smith-art 1.20 2.90 7.00
167-170 167 New Mutants/X-Men 1st meet, same date as New Mutants #1 (3/83); contains skin "Tattoos" decals 1.70 2.20 5.50
171 Kitty Pryde & The X-Men/Lee Warren/Angel Arroyo #10 1.50 3.80 9.00
172-174, 172, 173-Wolverine solo story 1.00 2.00 5.00
175-Double size 1.00 2.50 6.00
176-185 182-Rogue solo story, 184-1st app. Forge 0.80 1.60 4.00
186-(52 pgs.)-B. Smith/Austin-a 1.00 2.00 5.00
187-192, 194-199 0.80 1.60 4.00
193-Double size; special 100th app. New X-Men 1st app. Wraparound-c 1.00 2.50 6.00
200-(12/85, 1.25, 52 pgs.) 1.20 4.20 10.00
201-1st app. Cable (in baby)? (1/86); 1st Portacio-c(all) in X-Men 3.60 10.70 25.00
202-204, 206-209; 204-2nd Portacio-c or X-Men 1.00 2.50 6.00
205-Wolverine solo story by Barry Smith 2.40 7.30 17.00
210, 211; 210-213 Mutant Massacre 2.90 9.00 20.00
212, 213-Wolverine Battles Sabretooth. 212-(12/86)-See X-Factor #10 5.00 15.00 35.00
214-221, 223, 224; 219-Hama/Jones (7/87) 1.00 2.00 5.00

272-Wolverine battles Sabretooth-c/story 2.40 7.20 17.00
275-227 fall Of The Mutants, 226-(52 pgs.) 1.50 3.80 9.00
276-230, 241 1.00 2.00 5.00
0-Sabretooth app 1.00 2.50 6.00
277-Double size; Inferno tie-in 1.00 2.00 5.00
278-245 247 245-Lofficl(p) 0.80 1.60 4.00
44-1st app. Jubilee 2.00 5.00 12.00
45-1st Jim Lee art on X-Men 4.70 14.00 33.00
46-Jim Lee pnting (1/92, 1.25) 0.50 1.00 2.50
279-252, 252-Jim Lee-c 0.50 1.00 2.50
1 255 253 All new X-Men beg. a 254 Jim Lee-c 0.90 1.80 4.50
256, 257-Jim Lee-a 1.70 3.40 12.00
258-Wolverine solo story; Lee-a 2.00 6.00 14.00
259-Silvestri-c/a (no Lee-a) 1.00 2.50 6.00
260-265, No Lee-a; 260, 261, 264-Lee-c 0.50 1.00 2.50
6 1st full app. Gambit (See Annual 4) 5.00 15.00 37.00
267-Lee-c/a series begins, 2nd & 16 annual app. 2.00 6.00 14.00
0-Lee-a, Wilkenne, Capt. America: Black Widow team up 1.30 9.90 23.00
269-Lee-a 2.00 2.00 7.00
270 X-Tinction Agenda begins 1.70 5.10 12.00
271-Gold 2nd printing 0.80 1.60 4.00
272, 272.5-Tinction Agenda 1.30 3.00 8.00
273-Lee-a; Mariverta (Calvin) & X-Factor app. 1.20 2.90 7.00
274 1.00 2.50 6.00
275-11.50, 52 pgs.)-1st fold-c, Prof X 1.20 2.90 7.00
276-Gold 2nd printing 0.50 1.00 2.50
278-280 277-Lee/Jim Lee-c/a 0.40 0.70 1.80
279-New X-Men team/Byrne scripts & Whilce Portacio-c/a begin (white logo) 1.10 2.70 6.50
280-2nd printing (red logo) 0.30 0.50 1.25
2-1st app. & origin; cover + 1 pg. 1.10 3.30 8.00
282-Metallix ink 2nd printing (1.00-c) 0.20 0.40 1.00
3 1st full app. Bishop 1.70 4.30 10.00
284 283 287-Bishop x-s team; 284-Last Portacio-c/a; 284-Brandon Peterson-a begins, ends 299 0.30 0.50 1.25
4 286-(11.50)-Polybagged w/trading card 0.40 0.80 2.00
287-289, 301-303, 305-309, 311 0.10 0.50 1.25
310-(11.95)-w/bound-in trading card sheet 0.40 0.80 2.00
312-(1.95, 68 pgs.)-Inhib-grafx foil-c; Ramiz Jr.-c/a 0.30 0.60 1.50
313-(1.95, 68 pgs.)-Magneto redesign on c-30th anniversary issue; Lee-a (4 pgs.) 0.80 1.60 4.00
317-321 312-Sky'94 w/50-c bound-in card sheet 0.30 0.60 1.50
1, 0.317 (2.95)-Foil enhanced editions 0.60 1.20 3.00
319-321-(1.95)-Deluxe edition 0.60 1.20 3.00
Annual 1 ('92)-Kirby-c/a 6.40 19.00 45.00
Special 2 ('91/'92) 5.70 17.00 40.00
Annual 3 ('94)-New art, Wolverine vs. Hulk; old yellow costume 2.40 7.35 17.00
Annual 4 ('80) Dr Strange-c/story 1.30 3.00 7.50
Annual 5 ('81) 1.00 2.50 6.00
Annual 6-8 ('82-84, 52 pgs.)-3-Dracula app. 1.00 2.00 5.00
Annual 9 ('1993) Art Adams-a, New Mutants x-over from New Mutants Special #1 1.00 5.60 13.00

Uncanny X-Men #142 © MEG

Annual 10 ('1986)-Art Adams-a 1.60 4.70 11.00
Annual 11 ('87) 0.60 1.20 3.00
Annual 12 ('88)-Evol. War, Art Adams-a(p) 0.60 1.60 4.00
Annual 13 ('89)-Atlantis Attacks 0.60 1.20 3.00
Annual 14 ('90, 2.00)-1st app. Gambit (mini-se app.), Art Adams-c/a 1.30 3.30 8.00
Annual 15 ('91, 2.00)-4 pg. origin; Wolverine solo back-up story; 4th app. X-force cont'd/New Mutants 0.80 1.60 4.00
Annual 16('92, 2.25)-1st Lee-c/a(2 stories) 0.50 1.00 2.25
Annual 17 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Annual 18 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
...The Dark Phoenix Saga (1990, 12.95) 1.90 5.60 13.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (Give-away)
Marvel Comics Group
nn-Supplement to The Dallas Times Herald 3.00 8.60 20.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1981 (3.95, color, 52 pages)
Marvel Comics Group
nn-Byrne/Austin-r 0.80 1.60 4.00

UNDERDOG (TV)
Jan, 1970-No. 10, Jan, 1972; Mar, 1975-No. 23, Feb, 1979
Charlton Comics/Gold Key
1 (1st series, Charlton) 5.00 15.00 35.00
2-10 2.60 7.20 18.00
1 (2nd series, Gold Key) 3.10 9.40 22.00
2-10 1.70 4.00 10.00
11-23-11-1st app. Shack of Solitude 1.20 3.00 7.00

UNDERDOG SUMMER SPECIAL
Oct, 1999 (2.25, color)
Harvey Comics
1 0.50 0.90 2.25

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3, Mar, 1967 (#1: 12¢, 2, 3: 25¢ giants)
Harvey Publications
1-Tiger Boy; Simon-c 1.60 4.70 11.00
2-Jack O. Frost, Tiger Boy & Three Rocketeers app.; Williamson, Wood, Kane-a 3.00 8.60 20.00
3-Jack O. Frost app.; Williamson/Crandall-a 3.00 8.60 20.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb-Mar, 1968-No. 222, May, 1982
National/Periodical Publications/DC Comics
105-Origin 12¢ issues 1.90 5.60 13.00
106-113-113-Last 12¢ issue 1.50 3.80 9.00
114, 115, 117, 118, 120, 122-127 0.90 2.30 5.50
116, 119, 121, 128-Wrightson-a 1.30 3.00 7.50
129-162-132-136-(52 pgs.) 157-162-(100 pgs.) 0.60 1.10 2.75
163-188, 187, 188-(44 pgs.) 0.30 0.60 1.40
189, 190, 192-195-(11.00, 68 pgs) 0.30 0.60 1.50
191-Rogers-a(p) (1.00, 68 pgs) 0.60 1.30 2.75
196-221, 200-Return of Johnny Peril 0.20 0.50 1.20

UNION
June, 1993-May, 0, July, 1994 (1.95, color)
Image Comics
1 (2.50) Embossed foil-c/Texeira-c/a in all 0.50 1.00 2.50
1 (1.95) Newsstand ed. w/o foil-c 0.40 0.80 2.00
2-4-(1.75) 0.40 0.80 2.00
0-(7/94, 2.50) 0.50 1.00 2.50
0-Alternate Portacio-c, see Deathblow #5 0.50 1.00 2.50

UNION
Feb 1995 Present (2.50, color)
Image Comics
1-3 0.50 1.00 2.50

UNITY
No. 0, Aug, 1992-No. 1, 1992 (Free, color)
Valiant
0-(Blue)-Smith-c/a, prequel to Unity x-overs in all Valiant titles, free to everyone that bought all 8 Unity titles that month 0.80 2.00 5.00
0-Red logo, scarces (5,000 made) 6.00 17.00 40.00
0-Gold variant 3.00 9.00 20.00
1-Epilogue to Unity x-overs, 1 copy available for every 8 Unity books

Unity #0 © Voyager Comm.

ordered 0.70 2.00 5.00
1-(Gold)-Promotional copy 0.00 17.00 40.00
1-(Platinum)-Promo copy; scarcer 7.00 21.00 50.00
... Yearbook 1 ('1995, 3.95) - "1994" in indicia 0.80 1.60 4.00

UNIVERSAL MONSTERS
1991-Present (3.95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein, no-Original movie adaptation; pic text-c 0.80 1.60 4.00
Dracula (on (4.95)-Original movie adaptation 1.00 2.00 5.00
Mummy-on (4.95)-Orig. full movie adaptation 1.00 2.00 5.00
Creature From the Black Lagoon (4.95)-A. Adams/Austin-c/a 1.00 2.00 5.00

UNKNOWN SOLDIER (Formerly Star Spangled War Stories)
205, Apr-May, 1977-No. 260, Oct, 1982
National Periodical Publications/DC Comics
205-268, 251-Enemy Ace begins 0.30 0.60 1.50

UNKNOWN WORLDS
Aug, 1960-No. 57, Aug, 1967
American Comics Group
1-Whitney-c/a-last issues 13.00 38.00 115.00
2, 3-2 Dracula-c/story 7.00 20.00 60.00
6-11 0 Dinosaur-c/story 11-Last 10¢ issue 5.00 15.00 45.00
12-19-12¢ issues thru, #57 4.00 12.00 35.00
20-Hellite comics (12-1/62-63) 4.00 13.00 40.00
21-35 2.60 7.10 22.00
36-"The Peepre vs. Hendricks" by Crig, most popular ACG story ever 3.00 9.00 27.00
37-46 2.00 7.00 20.00
47-50 (Crimes stories into the Unknown #96, 1 pgs. Craig-a 2.00 7.00 20.00
48, 57, 49, 50, 54 Dicto a 53-Frankenstein app. 2.00 5.00 15.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov, 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Kaluta/Evans/Frazetta #1/Wizard #1 W. Adams-c/Phase 1 Roamer & Kaluta-r 0.70 1.40 3.50
2-6-2, 3-Perez-a 0.60 1.10 2.75
Special 1 ('76, 100 pgs.)-Preston painted-c 0.60 1.10 2.75

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept, 1980 (Mini-series)
DC Comics
1-Origin; Joker-c; Byrne-a 0.80 1.60 4.00
2, 3 0.60 1.20 3.00
1-3 Batman Comic premium (1989 28 pgs., 6x9") -1st & 2nd pr. strips exist 0.40 0.80 2.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov, 1955-No. 49, Mar-Apr, 1965
Charlton Comics
1 15.00 50.00 120.00

2	6.00	19.00	50.00
3–5	4.00	11.00	30.00
6-Oliko-c only	5.00	15.00	40.00
7, 8-Oliko-c/a	11.00	34.00	90.00
9-Oliko-c/a (20 pgs.)	12.00	36.00	95.00
10-Oliko-c/a(4)	14.00	43.00	115.00
11-(3/58, 68 pgs.)-Oliko-a(4)	13.00	39.00	105.00
12, 14-Oliko-a	9.00	26.00	70.00
13, 16-20	3.00	9.00	25.00
15-Oliko-c/a	9.00	26.00	70.00
21, 24, 28	2.00	6.00	16.00
22, 23, 25-27, 29-Oliko-a	5.60	17.00	45.00
30-49	2.00	6.00	15.00

U.S. AGENT (See Captain America #354)
June, 1993-No. 4, Sept, 1993 (1 75, color, mini-series)
Marvel Comics
1–4 0.40 0.70 1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
July, 1987-No. 167 (1.00, B&W)
Fantagraphics Books
1 0.80 1.60 4.00
1, 8, 10–2nd printings (2.00) 0.40 0.80 2.00
2-9, 11–20 0.40 0.80 2.00
10-THIRST app. 0.80 1.60 4.00
29–36 (2.25-c) 0.50 0.90 2.25
Color Special 1 (11/89, 2.95) 0.60 1.20 3.00
Summer Special 1 (1988, 2.75, B&W) 1.30 3.30 8.00

USAGI YOJIMBO
Mar, 1995-Present (2.75, color)
Mirage Studios
V2#1-13: 1-THIRST app. 0.60 1.10 2.75

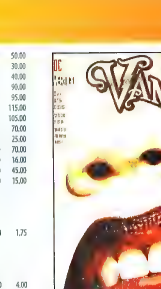
VALERIA THE SHE BAT
May, 1993-Present (Color)
Continuity Comics
(See Comics Debut #1, June 1993 for Valeria/Spawn x-over; 5 pages)
1–Premium given to retailers, glow-in-the-dark c; P. Adams-a
2.90 9.00 20.00
2 5 -(11/93) 5-Embossed-c; N. Adams-a & scripts
0.50 1.00 2.50

VALERIA THE SHE-BAT
Sept, 1995-Present (2.50, color)
Windjammer
1 0.50 1.00 2.50

VALOR
Nov, 1992-No. 23, Sept, 1994 (1.25/1.50, color)
DC Comics
1-12 2-Vs. Supergirl. 4-Vs. Lobo(cameo) 12) 0.30 0.50 1.25
13-23 13-Begin 1.50-c 17-Death of Valor. 18-22-Band-ap
to Zero Hour. 23-Zero Hour 0.30 0.60 1.50

VAMPIRE LESTAT, THE
Jun, 1990-No. 12, 1991 (2.50, mini-series)
Innovation
1 4.30 12.90 30.00
1-2nd printing 0.60 1.20 3.00
1-3rd & 4th printings 0.50 1.00 2.50
2 2.10 6.40 15.00
2-3rd & 3rd printings 0.50 1.00 2.50
3–5 1.30 3.30 8.00
6–12 1.00 2.00 5.00
Note: 2nd printings of most issues exist and are worth cover price.

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983, No. 113, ann, 1988
Warren Pub.-bch rig-Cs (B&W, magazine size)
1-Intro Vampirella, Frazetta-c 29.00 86.00 200.00
2-Annazonia series begins, ends #12 11.40 34.00 80.00
3-Space, low contribution 32.00 96.00 225.00
4-7: 5, 7-Frazetta-c 6.00 18.00 42.00
8-N-Warrenella begins as serious series 5.40 16.00 38.00
9-Smith art; Buck comic 6.00 17.00 40.00
10-The Vampirella story 2.90 9.00 20.00
11-15: 11-Origin & 1st app. Pendragon 4.00 12.00 28.00
16-18, 20-25 2.40 7.30 17.00
19-(1973 Annual) 3.00 9.90 23.00
26, 28-36, 38-40 3.1-Frazetta-c 1.70 4.20 10.00



Vamps #5 © DC

27-(1974 Annual)	2.00	5.00	12.00
37-(1975 Annual)	1.70	4.20	10.00
41–45, 47–50	1.20	2.40	6.00
46-Origin of Vampirella retold; 11/75	1.20	2.40	6.00
51–99	0.80	1.60	4.00
100–(68 pgs.) Reprint special, origin retold	1.00	2.00	5.00
101–110, 112	0.50	0.90	2.25
111-Giant Collector's Edition (2.50)	0.50	1.00	2.50
113 (1988)	1.00	2.00	5.00
Annual 1 (1977)(1: how origin Vampirella	16.00	49.00	115.00
Special 1 (1977, large sq.sections,nd)	1.70	4.20	10.00

VAMPIRELLA (AKA Joe Cano Flip Book, Vengeance of...)
Nov, 1992-No. 5, Nov, 1993 (2.95, color)
Harris Comics
0– 0.70 1.70 4.00
1-Jim Balent -sks & A-Ms, ghos-c + #1 3 4.60 13.70 32.00
1-2nd printing 0.60 1.20 3.00
2 5 1-3 covers on Covers for Dave Stevens Vamp poster. 5-D. Brereton-c 1.40 2.80 7.00
Vampanella TPB (1/6.93, 5.95)-s/1-4, Jusko-c 1.00 2.50 6.00

VAMPIRELLA CLASSIC
Feb 1995-Present (2.95, color)
Harris Com cs
1-2 A Gonzalez; Gonzalez pencils 0.60 1.20 3.00

VAMPIRELLA: MORNING IN AMERICA
1993-No. 4, 1992 (2.95, B&W, mi-se-series)
Dark Horse/Harris
1-All have Kaluta painted-c 1.40 2.80 7.00
2–4 1.00 2.00 5.00

VAMPIRELLA/SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, color limited series 2)
Harris Comics
1 1.00 2.00 5.00

VAMPIRE TALES
Aug, 1973-No. 11, Jul, ne, 1975 (B&W magazine)
Marvel Comics
Morbius, the Living Vampire begins by Morbius (1st solo Morbius series & 5th Morbius app.) 3.00 9.90 23.00
2 Intro Satana, Steranko-c 1.30 3.00 7.50
3, 4, 7–11 3-Satana app. 8-Blade app. (see Terror of Dracula) 0.70 1.40 3.50
6-1st Lilith app. 1.00 2.00 5.00
5-Origin Morbius 1.20 3.00 7.00
Annual 1 (10/75)-Heath-c/#9 0.40 0.80 2.00

VAMPS
Aug, 1994- Jan, 1995 (1 95, color, limited series, mature)

DC Comics			
1-Ba'land-c	0.80	1.60	4.00
2–6- Boiland-c	0.40	0.80	2.00

VANGUARD (OUTPOST EARTH) (See Megaton & Savage Dragon)
1987 (1 50, color)
Megaton Comics
1-Erik Larsen-c/p) 0.70 1.40 3.50

VANGUARD
Oct, 1993- Present (1 95, color)
Image Comics
1 E. I. Gatefold-c, Sugarmeie x-over; Erik Larsen back-up. 3-12/(93)-Iridicia December 1994. 4 Bernetner back-up. 5-Angel Medina-a(p)
0.40 0.80 2.00

VANGUARD ILLUSTRATED
Nov, 1983-No. 11, Oct, 1984
Pacific Comics
1-6, 8-11, 2-Dave Stevens-c 0.30 0.60 1.50
7-1st app. Mr. Monster 1.00 2.00 5.00

VAULT OF EVIL
Feb, 1973-No. 25, Nov, 1975
Marvel Comics Group
1-(1950s reprints begin) 0.40 0.80 2.00
2-23: 3, 6-Brunner-c 0.30 0.60 1.50

VAULT OF HORROR, THE
Aug, 1990- No. 6, June, 1991 (1 95, color, 68 pgs.)
Gladstone Pub
1 0.80 1.60 4.00
2-6: 4-Begins 2.00-c 0.40 0.80 2.00

VENGEANCE OF VAMPIRELLA
Sept, 1994-Present (2 95 color)
Harris Comics
1 3 50 Dynamic Publications prepolled magazine-c 3.50 8.20 20.00
1-(3.50)-2nd printing, blue foil-c 1.00 2.00 5.00
1-Gold 8.00 16.00 40.00
2 2.00 4.00 10.00
3,4 1.00 2.00 5.00
5–14: 8. Polybagged w/trading card, 10-w/coupon for Hyde-25 poster
11-Polybagged w/trading card 0.60 1.20 3.00
Bloodshed ('95, 6.95) 7.00 2.90 7.00

VENGEANCE SQUAD
July, 1975- No. 6, May, 1976 (#1-3 are 25¢ issues)
Charlton Comics
1-Mike Maxzer, Private Eye beg's by Staton 0.40 0.70 1.80
2-6-Morisi-a in all 0.30 0.60 1.50
5, 6-Modern Comics-r (1977) 0.30 0.50 1.25

VENOM: CARNAGE UNLEASHED
Apr 1995 - Present (2 95, color, limited series 4)
Marvel Comics
1-3 0.60 1.20 3.00

VENOM: FUNERAL PYRE
Aug, 1993-No. 3, Oct, 1993 (2.25, color, limited series)
Marvel Comics
1-Holo-grafix foil-c/Punisher app. in all 0.60 1.20 3.00
2, 3 0.60 1.20 3.00

VENOM: LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb, 1993-No. 6, July, 1993 (2.95, limited series)
Marvel Comics
1-Red holo-grafix foil-c 1.00 2.00 5.00
1-Gold variant sold to retailers 2.60 8.00 18.00
2-6-Spider-Man app. in all 0.60 1.20 3.00

VENOM: NIGHTS OF VENGEANCE
Aug, 1994-No. 4, Nov, 1994 (2.95, color, limited series)
Marvel Comics
1-4: 1-Red foil-c 0.60 1.20 3.00

VENOM: SEPARATION ANXIETY
Dec, 1994 - May 1995 (2.95, color, limited series)
Marvel Comics
1-4: 1-Embossed-c 0.60 1.20 3.00

VENOM: THE ENEMY WITHIN
Feb 1994-Mar 3, Apr, 1994 (2.95, color) (1 of 3ed series)
Marvel Comics
1- Demogoblin & Morbius app. 1-Glow-in-the-dark-c
0.60 1.20 1.80

VENOM: THE MACE
May 1994-Mar 3, July 1994 (2.95, co-ex, limited series)
Marvel Comics
1 3: 1-Embossed-c 0.60 1.20 1.80

VENOM: THE MADNESS
Feb 1993-Mar 3, Jan, 1994 (2.95, color, limited series)
Maxon Comics
1 3: Kelley Jones-c/a. 1-Embossed-c 0.60 1.20 1.80

VERTIGO JAM
Aug, 1993 (3.95, color, 68 pgs.)
DC Comics
- Sandman by Gaiman, Swamp Thing, etc. 0.80 1.60 4.00

VERTIGO PREVIEW
1992 (75¢, color, 16 pgs.)
DC Comics
1- vertigo preview; Sandman story by Gaiman 0.40 0.80 2.00

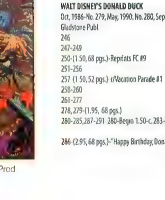
VERTIGO VISIONS
one, 1993-Present (Color, 68 pgs.)
DC Comics (Vertigo)
One Geek 1 (3.95, 6/93) 0.80 1.60 4.00
Five Phantom Stranger 1 (3.50, 10/93) 0.70 1.40 3.50
Dr. Occult 1 (3.95, 7/94) 0.80 1.60 4.00

V FOR VENDETTA
Sept, 1988 Mar 10, May, 1989 (2.00, color, mini-series)
DC Comics
1 10: Alan Moore scripts on all 0.40 0.80 2.00
Trade paperback (1990, 14.95) 2.10 6.00 15.00

VICTORY
June, 1994-Dec 1994 (2.50, color, limited series 5)
Topps Comics
1 5 0.50 1.00 2.50

VINTAGE MAGNUS (Recast Fighter)
June, 1992-Mar 4, Apr, 1992 (2.25, color)
Valiant
Custom c/i Magnus #22 1.00 2.00 5.00
2 4 0.60 1.20 3.00

VIOLATOR (See Spawn #2)
May, 1994-Present (1.95, color)
Image Comics
1- Alan Moore-s 0.60 1.20 4.00
3- Alan Moore scripts 2-3 Bart Sears art/Todd 0.40 0.80 2.00



Violator #1 © Todd McFarlane Prod

VIRUS
1993-Mar 4, 1993 (2.50, color)
Dark Horse Comics
1-4-Plough-c 0.50 1.00 2.50

VISION, THE
Nov, 1994-Present (1.75, color)
Marvel Comics
1-4 0.40 0.70 1.75

VISIONS
Feb 1, 1979-No 5, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories 7.00 21.00 50.00
2-Flaming Carrot stories 3.60 11.00 25.00
3-Flaming Carrot stories 1.40 4.00 10.00
4-Flaming Carrot covers and info. 2.10 6.40 15.00
5-(1983)-1 page Flaming Carrot 1.20 2.90 7.00
Note: After No 4, Visions became an annual publication of The Atlantis Fantasy Fair.

VISITOR, THE
Apr 1995 (2.50, color)
Valiant Comics
1-0 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb, 1995-Present (2.95, color, limited series 2)
Valiant
1 2: 1, 2-0 Manowar, Armorines & Dr. Sc ar app. 0.60 1.20 3.00

VORTEX
May, 1982 No. 15, 1988 (1.50/1.75, B&W)
Vortex Pubs.
1-Peter Poe art, nudity 1.50 4.00 9.00
2-1st app. Mister X (on cover only) 0.80 1.60 4.00
3 0.60 1.20 3.00
4-15: 12-Sam Kieth-a 0.40 0.70 1.80

WALT DISNEY'S COMICS AND STORIES
No. 571, Nov, 1986-No. 647, April, 1990 (Co-ed)
No. 648, May, 1990-Present
Gladstone Publ. /Disney/Gladstone
511-Wizzfer app. 0.90 2.30 5.50
512 0.60 1.20 3.00
513-520: 518-Infinity-c 0.40 0.70 1.80
521-549, 547-545 are 52 pgs. 0.30 0.60 1.60
546, 547-(1.95, 68 pgs.) 0.50 0.90 2.25
548-(1.50, 6/90)-1st Disney issue 0.40 0.70 1.75
549, 551-571, 572, 573, 577-579, 581, 584 0.10 0.60 1.60
550-(2.25)-D Duck by Barks 0.50 1.00 2.50
571-(2.95, 68 pgs.)-80's Atom Bomb (d) by Barks from 1947 Cheerios Premium 0.80 1.50 3.75
574-576, 580, 582, 583-(2.95, 68 pgs.) 0.70 1.30 3.25
585-(2.50, 52 pgs.)-Reprints #140 0.70 1.30 3.25
586, 587-(1.50)-Gladstone begins again 0.40 0.70 1.75
588-596 0.30 0.60 1.50

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 19, Sept, 1993-Present (1.50, color)
The Bruce Hamilton Company (Gladstone)
19, 21-24, 26-28: 19-Barks, Marny-c. 22-Barks "Omni-ist" story in WOGBS #146 0.30 0.60 1.50
28-(2.75, 68 pgs.)-Barks-r 0.60 1.20 3.00
25-(2.95, 68 pgs) 0.60 1.20 3.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 279, May, 1990. No. 280, Sept, 1993-Present (Color)
Gladstone Publ.
246 1.70 4.00 10.00
247-249 0.80 1.60 4.00
250-(1.50, 68 pgs.)-Reprints FC #9 1.20 3.50 12.00
251-255 0.80 1.50 3.75
257 (1.50, 52 pgs.)-Vacation Parade #1 0.80 1.60 4.00
258-260 0.60 1.20 3.00
261-277 0.40 0.80 1.90
278, 279-(1.95, 68 pgs.) 0.50 1.00 2.50
280-285, 287-291: 280-Began 1.50-c. 283-Rosa-w/inspks & pent-c 0.40 0.70 1.80
286-(2.95, 68 pgs.)-"Happy Birthday, Donald"-c 0.60 1.20 3.00

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-Mar 20, Apr, 1990 (95¢, color)
No. 21, Aug, 1993-Present (1.50, color)
Gladstone Publ./Disney/Gemstone
1 1.10 2.20 5.50
2-rd Rosa-c/a-r #308 0.50 0.90 2.25
3, 4, 6, 7, 9-11, 13, 15-18 0.40 0.80 2.00
5, 8-Rosa art 0.40 0.90 2.20
12-Rosa story/art w/ Barks poster 0.60 1.20 3.00
14-r/FC #29: The Mummy's Ring (Barks) 0.50 1.00 2.50
19, 20-(1.95, 68 pgs.) 0.40 0.80 2.00
21-Rosa-c/a/Carpet of Horsdieux (D.D #46) 0.40 0.70 1.80
22-r/FC #62-The Haunted Portal (Barks) 0.40 0.70 1.80
23-27, 29-31 21,23,29-Rosa-c 31 Pibluck-c 0.30 0.60 1.50
28 (2.95, 68 pgs.)-r/FC #199 Sheriff of Bullet Valley (Barks) 0.60 1.20 3.00
30 (2.95, 68 pgs.)-r/FC #367 "Christmas for Shacktown" (Barks) 0.60 1.20 3.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June 1990-No 18, July 1993 (1.50, color)
Disney Comics
1 Rosa story & art (1st Disney issue) 0.60 1.20 3.00
2-18 0.30 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 262, Apr, 1990 (Color)
No. 263, June, 1990-Present
Gladstone Publ./Disney Comics #249, 280/Gladstone #281 on
210-r/1st Beagle Boys 1.00 2.50 6.00
211-218 0.50 1.00 2.50
219-Son Of The Sun by Rosa 1.20 5.00 12.00
220-Don Rosa story 0.80 1.50 3.75
221-230, 224, 226, 227 Rosa-a 0.40 0.80 1.90
231-240, 235-Rosa story/art 0.30 0.60 1.50
241-247-(1.95, 68 pgs.) 0.50 0.90 2.25
243, 249, 251-284 (1.50): 283-r/WDCS #98 0.40 0.70 1.80
250-(2.25, 52 pgs.)-Barks-r 0.50 1.00 2.50
285-"Fun and Games of Scrooge McDuck Pt 1: Rosa-c & scripts 0.60 1.60 4.00
286-293-The Life and Times of Scrooge McDuck Pt 2-Rosa-c/a/scripts 0.50 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1 1)
Nov, 1987-No. 21, May, 1990 (95¢, co-ex)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ.
1 1.00 2.50 6.00
2-5: 5-Rosa-c/a 0.60 0.70 1.80
6-19, 9, 14-Rosa art 0.30 0.50 1.30
20, 21-(1.95), 20-Rosa-c/a 0.50 0.90 2.25
22-(1.50), Rosa cover; r/US #126 0.40 0.80 1.90
23 (2.95, 68 pgs.)-Vs. Phantom Blot, Barks-r 0.70 1.40 3.50
24-26, 29, 31-32, 34, 37, 39, 31, 32 Rosa-c 25-r/US #13 0.30 0.60 1.50
27-Guardians of the Lost Library; Rosa-c/a/story; origin of the Junior Woodchuck Guidebook 0.40 0.70 1.75
28-(2.95, 68 pgs)-r/US #12, Rosa-c, 33-(2.95) 0.60 1.20 3.00
30-(2.95 68 pgs)-r/US #112, Rosa-c/a/story 0.60 1.20 3.00

WALT KELLY'S ...
Dec, 1987-Apr, 1988
Eclipse Comics
... Christmas Classics 1 (1987, 1.75, color) 0.40 0.70 1.75
... Springtime Tales 1 (1988, 2.50) 0.50 1.00 2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (All reprints)
1-Batman c/story; Green Lantern-r/GL 1 #1 1.00 2.00 5.00
2-Batman/Joker/Penguin-c/story reprinted from Batman #75 1.00 2.50 6.00
3-9: All GA reprints 0.60 1.20 3.00

WARBLADE : ENDANGERED SPECIES
Jan 1995- Apr 1995 (2.50, color, limited series 4)
Image Comics
1-4 1-Gatefold wraparound-c 0.50 1.00 2.50

WARCHILD
Jan 1995 - Present (2.50, color)
Maximum Press
1-2;3-LifeEdit 0.50 1.00 2.50

WAR DANCER (See Doctor Chaos #2)
Feb, 1994-Present (2.50, color)
Defiant
1-3,5,6:1-Intro War Dancer; Weiss -(s) begin. 1-3: Wiess -(a)
0.50 1.00 2.50
4-(3.25, 52 pgs.) 0.70 1.30 3.25

WARLOCK (The Power Of...) (See Fantastic Four 66, 67, Incred. Hulk 178, Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor 165)
Aug, 1972-Jn. 8, Oct, 1973; Jn. 9, Oct, 1975-No. 15, May, 1976
Marvel Comics Group
1-Origin retold by Kane 3.60 10.70 25.00
2,3 1.60 5.00 11.00
4-8;4 Death of Eddie Roberts 1.30 3.10 7.50
9-2nd Thanos saga begun, Thanos carnex, Starlin-c/a in #9-15
1.50 4.00 9.00
10-Origin recap: Thanos & Gamora, Thanos-c/story; Thanos vs. Magus-c/story 4.30 13.00 30.00
11-Thanos app.; Warlock dies 3.60 11.00 25.00
12-14-Saga cont. 14-Last 25¢ issue 1.60 4.70 11.00
15-Thanos-c/story 3.30 10.00 23.00

WARLOCK (...Special Edition on cover)
Dec, 1982-No. 6, June, 1983 (2.00, Direct)
Marvel Comics Group
1-6-Thanos-c/tales. Starlin 328-381, Warlock # 15, Marv Team-Up 55, Avengers Ann. 7, Marv. 3 in-1 Ann. 2 1.20 3.00 7.00
Special Edition #1 (12/83) 0.50 1.00 2.50

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, color, mini-series)
Marvel Comics
V2#1-6-rWarlock Special Edition series 0.50 1.00 2.50

WARLOCK AND THE INFINITY WATCH
Feb, 1992-Present (1.75, color)
Marvel Comics
1-Starlin scripts begin, Austin-c/a(i) in 1-4, 7, sequel to Infinity Gauntlet, brief origin recap Warlock 0.80 1.60 4.00
2-Reborn Moondragon 0.70 1.40 3.50
3 0.50 1.00 2.50
4—6 0.40 0.70 1.75
7-24,26,27-Thanos-c/The Magus, Moondragon app. 8, 9-Ka-Hora battles Thanos-c/story. 10-Thanos-c/cty. 13-Hulk 0.40 0.70 1.75
25-(2.95, 52 pgs.)-Die-cut embossed double-c, Thor & Thanos app. 0.60 1.20 3.00
28-41, 28 Reg's 1.95-c, bound-in card sheet 0.40 0.80 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, co-ex. mini-series)
Marvel Comics
1-(2.95)-Holo-grafix foil & embossed-c, origin retold; Starlin scripts begin; Keith Williams-i 0.60 1.20 3.00
2-8, 3-Thanos & Magnasia-c/story. 4-Vs. Magus-c/story 0.40 0.80 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter 1988-89
National Periodical Publications/DC Comics
1-Cont'd from 1st Issue Special, Mike Grell-a 2.10 6.40 15.00
2-Intro Machiste 1.30 3.30 8.00
3–5 0.90 2.30 5.50
6-10: 6-Intro Morlu. 9-New costume 0.90 1.70 4.00
11-20: 11-Origin-r 0.70 1.30 3.25
21-40: 37, 38-Origin-r. 39-rc. by Starlin 0.50 0.90 2.25
41-42, 49-52: 51-Reprints #1 0.30 0.60 1.40
48-(52 pgs.)-1st app. Arak 0.50 0.90 2.25
53-130, 112: 100-Double size 0.30 0.60 1.40
131-1st Grell-a at DC (5/88) 0.60 1.20 3.00
133-Last issue (52 pgs., 1.50) 0.30 0.60 1.50
Annual 1 (1982) 0.40 0.80 2.00
Annual 2-6 (1983-87) 0.20 0.40 1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, color, mini-series)
DC Comics
1-6-Grell-c & scripts in all 0.40 0.70 1.75

Weird Mystery Tale #9 © DC

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-Present (1.50, color)
Marvel Comics
Ashcan 1st issue (no date, 75¢, B&W, 16 pgs.) 0.20 0.30 0.75
1-(2.95, 52 pgs.) Collectors Ed., embossed foil-c; Cable app. 1 0.60 1.20 3.00
1-(2.00, 52 pgs.)-Newsstand Ed.; Cable app. 0.40 0.80 2.00
2, 14: 2-Bound-in trading card sheet, Cable app. 2,3-Death-ek app. 8-Red logo 0.30 0.60 1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate print, yellow logo 0.60 1.20 3.00
15-(2.50)-Flip Book 0.50 1.00 2.50

WAR PARTY
Oct, 1994-Present (2.95, B&W)
Lightning Comics
1-1st app. Deathmark 0.60 1.20 3.00

WARRIOR NUN AREALA
Dec 1994 - Present (2.95, color)
Antarctic Press
1 1.00 2.00 5.00
2 1.00 1.20 3.00

WARRIORS OF PLASM (Also see Plasm)
Aug, 1993-Present (2.95/2.50, color)
Defiant Comics
1-4-Layborn-c/a. 1-1st app. Gorey. 4-Bound-in fold-out poster 3.60 1.20 3.00
5-7,10-13:5-Begin 2.50-c 0.50 1.00 2.50
8,9-(2.75, 64 pgs.) 0.60 1.30 2.75
The Collector Edition-(2/94 9.95) o/wp, 1-4 & Splatterball 1.20 4.20 10.00

WARSTRIKE
May, 1994-Present (1.95, color)
Malibu Comics (Ultraverse)
1–7,1-Sammon-c 0.40 0.80 2.00
1-Ultra 5000 Limited silver foil 2.50 6.30 15.00
Giant Size 1-(12/94, 2.50, 44 pgs.)-Prelude to Godwheel 0.50 1.00 2.50

WARZONE
1995 (2.95, B&W)
Eternity Comics
1-3 0.60 1.20 3.00

WATCHMEN
Sept, 1986-Jan. 12, Oct, 1987 (maxi-series)
DC Comics
1 0.80 1.50 3.75
2–12 0.60 1.10 2.75

WEAPON X
Apr, 1994 (12.95, color, one-shot)
Marvel Comics
nn-rMarvel Comics Presents 72-84 1.90 6.00 13.00

WEAPON X
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.00 2.00 5.00
2-4 0.40 0.80 2.00

WEB OF SPIDER-MAN
April, 1985 Present
Marvel Comics Group
1-5th app. black costume? 5.40 16.00 38.00
2,3 1.30 3.30 8.00
4-8:7-Hulk x-over 1.00 2.50 6.00
9-13:10-Painted-c 1.00 2.00 5.00
14-28: 18-(9/86)-1st app. Venom (both ne the scenes, not shown) 19-Intro Hirnberg & Solo 0.90 1.80 4.50
29-New Hobgoblin (Macendale), Mvenom app.
2.10 6.40 15.00
30-Origin recap Rose & Hobgoblin of Leeds) 2.00 6.00 14.00
31,32-Die cast Kaneo storyline begins 1.30 3.90 9.00
33-37, 39-47, 49 0.50 1.00 2.50
38-Hobgoblin app. 1.20 3.60 7.00
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin) cont'd from Spect. Spider-Man #147 3.60 10.00 24.00
50-(1.50, 52 pgs.) 0.90 0.90 2.25
51-58 0.40 0.80 2.00
59-Cosmic Spidey cont. from Sp. Spider-Man 1.20 4.00 10.00
60-65, 68-81, 87-89, 91-94, 84-Begin 6-part Rose & Hobgoblin II story 93, 94-Hobgoblin (Macendale) reborn-c/story 0.40 0.70 1.80
66, 67-Green Goblin app. as a super-hero 0.60 1.10 2.75
86-Demon leaves Hobgoblin; 1st Demogoblin 0.50 1.00 2.50
90-(2.95, 52 pgs.)-Silver Hologram-c, polybagged w/poster 0.60 2.10 5.00
92-2nd print; gold hologram-c 0.60 1.20 3.00
95-Begin 4-part x-over w/Spirits of Venom 0.70 1.30 3.25
96-99, 101-106: 104-106-Hobgoblin back-ups 0.40 0.70 1.80
100-(2.95, 52 pgs.) Holo-grafix foil-c; Lasso new Spider-Armor 0.70 1.30 3.25
107-111: 107 Intro Sandstorm, Sand & Quicksand app. 0.30 0.50 1.25
112-116,118,119,121 124,126-112-Began 1.50-c, bound-in trading card sheet, 113-Gambit & Black Cat app. 118-1st solo cover story by Kaplan 119-Venom & Scarlet Spider, Venom app. 0.30 0.60 1.50
113-(2.95)-Collector's Ed. polybagged w/foil-c; 16 pg. preview of S-M cartoon & animation ovl 0.60 1.20 3.00
117 (1.50)-Flip book, Power & Responsibility Pt. 2 0.30 0.60 1.50
117-(2.25)-Collectors edition; foil-c, flip book 0.80 1.60 4.00
119-(6.45)-Direct ed. polybagged w/Marvel Milestone Annz. 5; M #1150 & coupon for Annz. 5-M #396, S-M #53 & Spect. S-M #129 1.10 2.70 6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider Man 0.50 0.90 2.25
125-(3.95)-Holofoil-c-Gwen Stacy clone 0.80 1.60 4.00
125-(2.95)-Newsstand 0.60 1.20 3.00
Annual 1-(1985) 0.60 1.10 2.75
Annual 2-(1986) Arthur Adams-a 1.30 3.00 7.50
Annual 3-(1987) 0.60 1.30 3.25
Annual 4-(1988)-Evolutionary War 0.70 1.30 3.25
Annual 5-('89, 2.00)-Atlantis Attacks 0.60 1.10 2.75
Annual 6-('90, 2.00)-Punisher backup story 0.60 1.10 2.75
Annual 7-('91, 2.00)-Origin recap of Hobgoblin II & II, Green Goblin I & II, Venom; Lansen/Austin-c 0.60 1.10 2.75
Annual 8-('92, 2.25)-Venom story pt. 3 0.60 1.10 2.75
Annual 9-('93, 2.95)-Polybagged w/card 0.70 1.30 3.25
Annual 10-('94, 2.95, 68 pgs.) 0.60 1.20 3.00

WEIRD MYSTERY TALES (See DC 100-Page Super Spectacular #4)
July-Aug, 1972-No. 24, Nov, 1975
National Periodical Publications
1-Kirby-c/Wrightson splash pg. 1.00 2.00 5.00
2-24; 4-Starlin-a. 24-Wrightson-c 0.50 1.00 2.50

WEIRD SCIENCE
Sept, 1990-No. 4, May, 1991 (1.95, color, 68 pgs.)
Gladstone Publishing
1-4 Reprints. 3-Begin 2.00-c 0.40 0.80 2.00

WEIRD WAR TALES
Sept-Oct, 1971–No. 124, June, 1983
National Periodical Publications/DC Comics
1 Robert-a-in-1-4, 7, c-1-7 1.60 3.20 8.00
2 3-Drucker-a, 2-Grandt/r-a, 3, 5 Heath-a 0.80 1.60 4.00
4, 7, 9, 10, 5, 6, 10-Toth-a 0.60 1.20 3.00
8 Neal Adams-c(p) 1.00 2.00 5.00
11-19, 26-Grandt-a; 6-Bert-of/#2 0.40 0.80 2.00
21-63, 65-67, 69-124, 93-Intro/origin Creature Commandos
01-Intro/origin G.I. Robot 0.30 0.60 1.50
64, 68-Frank Miller-a 0.40 0.80 2.00

WEIRD WESTERN TALES (Formerly All Star Western)
No. 12, June-July, 1972–No. 70, Aug, 1980
National Periodical Publications
12 (52 pgs.) Thrall-a(p); Simon/Kirby-r; Bat Lash & Pow Wow Smith-r 2.60 5.20 13.00
Death by Neal Adams/Wrightson 2.60 5.20 13.00
13 Kim-a(p); Jonah Hex, Neal Adams-a 2.20 5.00 11.00
14, 29: 14-Toth-a, 29-Origin Jonah Hex 1.00 2.00 5.00
15-Neal Adams-c(p); Jonah Hex 1.20 3.00 7.00
17, 19, 38, 39-38: Intro/r Hex #1 & 39: Last Jonah Hex
0.60 1.20 3.00
18-Intro/r Jonah Hex issue (7-8/71) & begins 1.00 2.00 5.00
20-70: 20-Origin/1st app. Scalphunter & begins 0.40 0.80 2.00

WEIRD WONDER TALES
Dec, 1973–No. 22, May, 1977
Marvel Comics Group
1 Wolverine-r/Mystic #6 (Eye of Doom) 0.50 0.90 2.25
2-22: 19-22-Dr. Druid (Doom)-r 0.40 0.70 1.80

WEIRD WORLDS
Aug-Sept, 1972–No. 9, Jan-Feb, 1974, No. 10, Oct-Nov, 1974
National Periodical Publications
1 John Carter, Warlord of Mars & David Innes begin (1st DC app.), Futures c-pin-up 0.80 1.60 4.00
2 7-Z-Last John Carter 0.40 0.80 2.00
3, 8: 8-Iron Wolf beg. in (1st app.) by Chaykin 0.30 0.60 1.50

W.E.B.WOLF (Also see Dracula & Frankenstein)
Dec, 1966–No. 3, Apr, 1967
Dell Publishing Co.
1 1st app. (Super Hero) 1.00 2.00 5.00
2, 3 0.60 1.20 3.00

WETBEWOLF BY NIGHT (Also see Giant Size...)
Sept, 1972–No. 43, Mar, 1977
Marvel Comics Group
1 Fisseg-a-c(o)/Marvel Spotlight #4 5.70 17.00 40.00
2 2.90 8.60 20.00
3-5 1.90 6.00 13.00
6-10 1.70 4.20 10.00
11-20: 15-New origin; Dracula-c/s(p) 1.30 3.30 8.00
21-31 0.90 2.30 5.50
32-Origin/1st app. Moon Knight (8/75) 13.00 31.00 90.00
33-3rd app. Moon Knight 4.30 13.00 30.00
34-36, 38-43 0.70 1.40 3.50

What If... #43 © MCG

17-Moon Knight cameo 1.30 3.00 7.50

WEST COAST AVENGERS
Sept, 1984–No. 8, Dec, 1984 (Mini-series)
Marvel Comics Group
1 0.60 1.20 3.00
2–4 0.30 0.60 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct, 1985–No. 102, Jan, 1994 (Regular series)
Marvel Comics Group
V2#1 0.60 1.20 3.00
2–10 0.40 0.80 2.00
11–20 0.30 0.60 1.50
21–41 0.20 0.40 1.00
42-John Byrne-a/scripts begin, end 57 0.40 0.90 2.20
43-49: 48-Becomes Avengers West Coast 0.20 0.40 1.10
50-Re-intro original Human Torch 0.30 0.60 1.50
51-74, 76-99 87.88-Wolverine-c/by 0.30 0.50 1.25
75 (1.50, 52 pgs.)-X-Four x-over 0.30 0.60 1.50
100-(3.95, 68 pgs.)-Red foil embossed-c; death of Mockingbird
0.80 1.60 4.00
101, 102: 101-X-Men x-over 0.30 0.50 1.25
Annual 1 ('86) 0.40 0.90 2.30
Annual 2 ('87, 1.25) 0.40 0.80 2.00
Annual 3 ('88)-Evolutionary War 0.60 1.10 2.75
Annual 4 ('89, 2.00)-Atlantis Attacks 0.40 0.90 2.20
Annual 5 ('90, 2.00)-Acid Rain 0.40 0.80 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug, 1970–No. 33, Nov, 1975 (1-16 68 pgs.; 7.5) pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 1.00 2.00 5.00
2-33: 2-Origin Ghost Rider retold, 10-Origin Black Rider 12-Origin Matt Slade 0.60 1.10 2.75

WESTERN KID, THE
Dec, 1971–No. 5, Aug, 1972 (All 20¢ issues)
Marvel Comics Group
1-Reprints; Ringo-c(o) 0.60 1.20 3.00
2-5: 2-Rontra-c; Severin-c 0.40 0.80 2.00

WESTERN TEAM-UP
Nov, 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Outcasts Kid 0.40 0.70 1.80

WETWATERS
June, 1994-Present (1.95, color)
Image Comics
1-"JOE" cr-c; Gatefold wraparound c, Portacio/Williams c/a 1.00 2.00 5.00
1-Chicago Comicon Ed. 1.00 2.00 5.00
2-4 0.40 0.80 2.00
2-Alternate Portacio-c, see Deathblow #5 1.20 2.40 6.00
5-(2.50) E-7 0.50 1.00 2.50
Sourcebook 1 (10/94, 2.50)-Text & illos; no comics 0.50 1.00 2.50

WHAM-O GIANT COMICS
Apr, 1967 (Newspaper size, 99¢, one-shot, 84 color)
Wham-O Mfg. Co.
1-Racan & Goody Rumpkin by Wally Wood 5.00 15.00 35.00

WHAT IF?
Feb, 1977–No. 47, Oct, 1984
Marvel Comics Group (All are 52 pgs.)
1-Reif origin Spider-Man, Ed. 2.30 6.90 16.00
2-Origin Hulk retold 1.70 4.60 10.00
3–5 1.10 2.70 6.50
6-10: 8-Stevens p/i in backup "Man-Spider" 0.90 2.30 5.50
11, 12 0.90 1.80 4.50
13-Conan; Buscema-c/a 1.30 2.70 6.50
14–16 0.90 1.70 4.25
17-Ghost Rider & Son Of Satan app. 1.30 3.00 7.50
18–26, 29, 30-Begin a 75¢-c 19-Spider-Man 22-Origin Dr. Doom retold 0.90 1.70 4.25
27-X-Men app.; Miller-c 1.60 4.70 11.00
28-Gerrew/Inj by Miller; Ghost Rider app. 1.60 4.70 11.00
39-"What if ...Spider-Man's Clone Had Lived!" 2.00 5.00 12.00
31-Bryne 1-00-c, X-Men app., Wolverine app. 2.30 6.40 15.00
32-47 37 Old X-Men & Silver Surfer app. 0.50 1.00 2.50
Special (8/80, 1.50, color) 0.40 0.80 2.00

WHAT IF...? (2nd Series)
July, 1989–Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 1.00 1.90 4.25
2-5, 2.0-D., Punisher app. 0.60 1.10 2.75
6-X-Men 0.80 1.60 4.00
7-Wolverine app., Infield c/a(p) 0.90 2.30 5.50
8, 11-16-Maleatan-c(p) 0.60 1.20 3.00
9, 12-X-Men 0.60 1.20 3.00
10-Punisher app. 0.60 1.20 3.00
17-15, 17-21, 23, 27-29 13 Prel. F. app., Jim Lee c 15-Capt.Am-c/a. 23-X-Men 0.30 0.60 1.50
18-Conan battles Wolverine 0.90 1.80 4.50
22-Silver Surfer by Lim/Austin-c/a 0.60 1.20 3.00
24-Wolverine, Punisher app. 0.60 1.30 3.25
25-(1.50, 52 pgs.)-Wolverine app. 0.60 1.20 3.00
26-Punisher app. 0.40 0.80 2.00
30-(1.75, 52 pgs.) 0.40 0.70 1.75
31-40, 33-Cosmic Spidey & Venom app. 37-Wolverine
0.30 0.60 1.50
41-(1.75, 52 pgs.)-Avengers vs. Galactus 0.40 0.70 1.75
42, 48, 51, 61-63 Wolverine 44-Wolverine/Punisher 45-Ghost Rider 46-Cable story 47-Avengers 49-Solar 50-Silver Surfer/Thanos 52-Dr. Doom 54 Death-c/head 58 Punisher 59 Wolverine 60-X-Men Wedding Album
0.30 0.50 1.25
50-(2.95, 52 pgs.)-Foil embossed-c; "What If Hulk was Killed Wolverine?
0.60 1.20 3.00
61-74 61 Reg.-c 1.50-c, boxed-or card sheet; Spider-Man, 74-X-Men
0.30 0.60 1.50

WHAT THE—?!
Aug, 1988–No. 24, Dec, 1990 (1.25/1.50, color, semi-annual)
Marvel Comics
1-Punisher II; 1st 0.50 1.00 2.50
2, 4 0.30 0.60 1.50
3-X-Men parody; McFarlane-a 0.60 1.20 3.00
5-Punisher/Wolverine parody; Jim Lee-a 0.30 0.60 1.50
6-25, 6-Punisher/Wolverine 9-Wolverine 10-Star Trek parody w/Wolverine & Thanos; Wrightson-c 3 parody 0.30 0.50 1.25
26-Foil Special (2.50, 68 pgs.)-Spider-Man 2099 story; origin Silver Surfer; Jae A. & Doomsday parody 0.50 1.00 2.50
Summer Special ('91, 2.50)-X-Men parody 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975–No. 7, July, 1976 (Hanna-Barbera)
Charlton Comics
1, 2-Wayne Boring-a 1.30 3.00 7.50
3-7 Staton a; 3-Byrne-c & text; Ayers-a 0.80 1.60 4.00

WHERE CREATURES ROAM
July, 1970–No. 8, Sept, 1977 (Pre-hero reprints in #1)
Marvel Comics Group
1-Kirby/Ayers-c; Ditko-r/3,2,4,6,7 1.00 2.00 5.00
2-8-Kirby-r 0.60 1.20 3.00

WHERE MONSTERS DWELL
Jan, 1970–No. 38, Oct, 1975 (Pre-hero reprints in #1)
Marvel Comics Group
1-Kirby/Ditko-r 1.00 2.00 5.00
2-10, 12, 4-Colan/a 1-12-Giant size 0.50 1.00 2.50
11, 13, 37-18, 20-Starlin-c 0.40 0.80 2.00
38-Wolverine-r/World of Suspense #3 0.50 1.00 2.50

WHERE'S HUGGLES? (TV) (See Fun-In #9)
Jan, 1971–No. 3, Dec, 1971 (Hanna-Barbera)
Gold Key
1 1.30 3.30 8.00
2, 3-3-Reprints most of #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
Mar, 1987–No. 2 Apr, 1987 (1.50, color)
DC Comics
1, 2 1.00 1.90 4.75

WILDC.A.T.S ADVENTURES
Sept, 1994–Present (1.95, color)
Image Comics
1-5 0.40 0.80 2.00

6-(2.50) 7-8	0.50	1.00	2.50
Scearcebook 1 (1/99, 2.95)	0.60	1.20	3.00

WILDC.A.T.S: COVERT ACTION TEAMS (W.of.C.A.T.S #7, 12,11,16)
Aug. 1992- No. 4, Mar, 1993; No. 5, Nov. 1993- Present (1.95/2.50, color)
Image Comics

1-1st app.; flm Lee-c/a in all, contains 2 bust tip cards (2 versions exist, each with a different card)	1.30	3.30	8.00
1-(All-gold foil, signed)	7.00	21.00	50.00
1-(All-gold foil unsigned)	2.30	6.00	15.00
1-Newsstand ed, w/o cards	0.40	0.80	2.00
2 (2.50)- Prism Foil stamped c, direct sales only ; comic is coupon for Image Comics #0, 1st app. Wetworks by Portacio (4 pg. preview)	1.20	2.40	6.00
2-With coupon missing	0.40	0.80	2.00
2-Direct Sale misprint w/no prism on-c	0.40	0.80	2.00
2-Newsstand copy w/no cards or prism-c	0.40	0.80	2.00
3-Lee/Liefeld-c	0.60	1.20	3.00
4-(2.50)- Polybagged w/Zappa trading card, 1st app. Tribe by Stroman; Youngblood cameo	0.60	1.20	3.00
4-Variant w/Red Card	0.80	1.60	4.00
5-7 (1.95)	0.60	1.20	3.00
8-12 (2.50) 8-Cameo of X-Men's Jean Grey & Scott Summers	0.50	1.00	2.50
13-Alternate Portacio-c, see Deathblow #5	0.60	1.20	3.00
13-18 13- Jim Lee/Scott Williams-c; "Hell:A.'L.S" story by C. Claremont, Jim Lee-p, 14-Larsen-a/story; "..... cover action teams" in indicia 16-Channel-pin/group	0.50	1.00	2.50
: W.of.C.A.T.S Sourcebook 1 (8/93, 2.50) Foil embossed-c	0.50	1.00	2.50
...W.of.C.A.T.S Sourcebook 2 (11/94, 2.50) Wraparound-c	0.50	1.00	2.50
... compendium (6/93, 9.95) Polybagged w/Fl-4 w/issue #0	1.20	2.90	7.00
...Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams-c/a & pin-up	0.70	1.40	3.50

WILDC.A.T.S TRILOGY
June, 1993- No. 3, Dec. 1993 (1.95, color, mini-series)
Image Comics

1-(2.50)-Multi-color foil-c; Jim Lee-c/a	0.50	1.00	2.50
1-(1.95)- Newsstand ed. w/o foil-c	0.40	0.80	2.00
2,3-Jim Lee-c/a	0.40	0.80	2.00

WILDSTAR: SKY ZERO
Mar, 1993- No. 4, Nov. 1993 (1.95, color, mini-series)
Image Comics

1-(2.50) Embossed-c w/silver ink	0.50	1.00	2.50
1-Gold variant	2.50	9.00	20.00
1-Newsstand ed. w/silver ink-c, not embossed	0.40	0.80	2.00
2-4: Ortheby-c/a in all	0.40	0.80	2.00

WILDSTORM
Dec 1994 (2.95/4.95, color)
Image Comics

...Fusion 1 (12/94, 4.95, 52 pgs)	1.00	2.00	5.00
...Swimsuit Special 1 (12/94, 2.95)	0.60	1.20	3.00

WILD WILD WEST, THE (TV)
June, 1966-No. 7, Oct, 1969
Gold Key

1-2: McWilliams-a	7.00	21.00	90.00
3–7	5.00	15.00	35.00

WILL TO POWER
June, 1994-Present (1.00, co-sc, 23 pgs., weekly)
Dark Horse Comics

1-12: 1-3 A Search-c	0.20	0.40	1.00

WITCHCRAFT
June, 1994-No. 3, Aug., 1994 (2.95, color, limited series)
DC Comics (Vertigo)

1-3-Kaluta-c/Robinson-s	1.00	2.00	5.00
1-Platinum edition	4.30	13.00	30.00

WITCHING HOUR (Combined with The Unexpected with #189)
Feb-Mar, 1969- No. 85, Oct, 1978
National Periodical Publications/ DC Comics

1-Toth-a	2.90	8.60	20.00
2, 6-Toth-a	1.70	4.20	10.00
3, 5-Wrightson-a. 3-Last 12¢ issue	1.20	3.00	7.00
4, 7, 9-12	0.90	2.30	5.50

8-Toth, Nicol Adams-a	1.10	2.70	6.50
13-Neal Adams-c/a (2 figs.)	0.80	1.60	4.00
14-Williamson/Garzon, Jones-a	0.80	1.60	4.00
15-20	0.40	0.80	2.00
21-85: 38-(100 pgs.)	0.20	0.40	1.00

WOLF & RED
Apr, 1995-Present (2.50, color, limited series)
Dark Horse Comics

1-Tex Avery characters	0.50	1.00	2.50

WOLFF & GRIND, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, BW)
Caliber/ A Press

1–4	0.50	1.00	2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Kitty Pryde &.) Sept, 1982- No. 4, Dec. 1982 (Mini-series)
Marvel Comics Group

1-Miller-c/a in all	4.60	14.00	32.00
2, 3	3.10	9.40	22.00
4	3.60	10.70	25.00
TPB (1/87, 4.95)-rpt 1-4	1.30	3.30	8.00
TPB (8.95)- 2nd printing	1.70	4.00	10.00

WOLVERINE (Also see Marvel Comics Presents) Nov. 1988- Present (1.50/1.75/1.95, color)
Marvel Comics

1-Buscema-a begins, ends 16	4.30	13.00	30.00
2	1.90	5.60	13.00
3–5	1.50	4.00	9.00
6-9: 7, 8-Hulk app.	1.30	3.30	8.00
10-Before Zero, 1st battle with Sabretooth	4.00	12.00	28.00
11-16: 11-New Costume	1.00	2.50	6.00
17-20: 17-Byrne-c/a begins, ends #23	0.80	1.60	4.00
21-30: 21, 25, 27-Jun Lee-c	0.60	1.20	3.00
31-40, 44, 47, 48: Begin 1.75-c	0.40	0.80	2.00
41-Sabretooth claims to be Wolverine's father; Cable cameo	1.30	3.00	7.50
41-Gold 2nd printing	0.30	0.60	1.60
42-Sabretooth & Cable app., Sabretooth proves not to be Wolverine's father	1.00	2.00	5.00
43-Gold 2nd printing (1.75-c)	0.40	0.70	1.75
45-Sabretooth/Wolverine saga concludes	0.80	1.60	4.00
45, 46-Sabretooth-c/story	0.70	1.40	3.50
48, 49-Sunercouth app. Weapon X sequel	0.50	1.00	2.50
50-(2.50, 64 pgs.)-Die-cut-c/Weapon X sequel concludes. Wolverine back to old yellow costume	1.00	2.00	5.00
51-74, 76-92: 51-Sabretooth-c/app. 55: 57, 73-Gambit app. 60-64-Sabretooth storyline	0.40	0.70	1.75
75-(3.95, 68 pgs.)-Wolverine hologram on-c	1.00	2.50	6.00
81-84, 86-88: Begin 1.95-c, bound-in card sheet			

	0.40	0.80	2.00
85-(2.50)-Newsstand ed edition	0.50	1.00	2.50
85-(3.50)-Collectors edition	0.70	1.40	3.50
87-90-(1.95)-Deluxe edition	0.40	0.80	2.00
87-90-(1.50)-Standard edition	0.30	0.60	1.50
Annual nn (#1, 1989, 4.50)-The Jungle Adventure	0.90	1.80	4.50
Annual 2 (12/90, 4.95)-Bloodlust	1.00	2.00	5.00
Annual nn (#3, 8/91, 5.95)-Ashcan'd Sirius, Cable & New Mutants app.; 2nd print exists	1.00	2.50	6.00
Battles the Incredible Hulk nn (1988, 4.95, 52 pgs.)-Reprints Incredible Hulk #180 & 181	1.00	2.50	5.00
Blood Hunt (9/93, 6.95, 68 pgs.)-Kieth-a, w/Wolverine stories from Marvel Comics Presents 85-92	1.20	3.00	7.00
Bloody Choices nn (1993, 2.95)	1.30	3.30	8.00
...Evolution nn (9/94, 3.95, graphic novel)	1.00	2.50	6.00
Global Jeopardy 1 (12/93, 2.95) -Embossed-c; Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine; proceeds in cooperation w/World Wildlife Fund	0.60	1.20	3.00
Inner Fury nn (11/92, 5.95)-Metallic ink-c	1.00	2.50	6.00
Save The Tiger 1 (7/92, 2.95)- Kieth-c/Wolverine stories from Marvel Comics Presents #1-10	0.60	1.20	3.00
...Typhoid's Kiss (6/94, 6.95)-w/Wolverine stories from Marvel Comics Presents #189-196	1.20	2.90	7.00

WOLVERINE AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993- No. 3, 1993 (2.00, color, mini-series)
Marvel Comics

1-3: 2, 3-Jodeus says Punisher & Wolverine...	0.40	0.80	2.00

WOLVERINE SAGA, THE
Sept, 1988- No. 4, Dec, 1989 (1.95, color, deluxe, mini-series)
Marvel Comics

1-Begins origin; Lurfield/Austin-c	1.00	2.00	5.00
2–4	0.80	1.60	4.00

WOLVERINE VS. SPIDERMAN
Mar 1995 (2.50, color, one-shot)
Marvel Comics
1: in Marvel Comics Presents # 48-50 | 0.50 | 1.00 | 2.50

WONDER WOMAN
No. 73, Apr, 1955- No. 329, Jun, 1986
National Periodical Publications/DC Comics

73-90: 73-1st code approved issue	11.00	34.00	90.00
91-94, 96, 97, 99	7.00	21.00	55.00
95-Atom Bomb cover	8.00	23.00	60.00
98-New origin & new art team (Andru & Esposito) beg in (5/58)	3.00	24.00	65.00
100 (8/58)	10.00	29.00	78.00
101-104, 106-110	6.00	19.00	50.00
105-Secret origin & scarce (4/59)	26.00	83.00	250.00
111-120	5.00	14.00	36.00
121-126, 126-Last 10¢ issue	3.00	9.00	23.00
127-130	2.00	5.00	12.00
131-150: 132-Flying saucer-c	1.30	3.00	8.00
151-153, 160-170: 170-(12/66)	1.20	2.90	7.00
159-Origin retold (1/66); 1st S.A. origin?	1.30	3.00	8.00
171-178	1.00	2.00	5.00
179-195, 195-Wood inks	0.80	1.60	4.00
196-198 (52 pgs.)-Reprints	0.80	1.60	4.00
199 200-Jeff Jones-c, 200-(5-6/72)	1.00	2.00	5.00
201-210, 201, 202-Conway-c/a	0.30	0.60	1.50
211-232, 233-266, 269-280, 284-286	0.20	0.40	1.00
233, 232-JSA guest star	0.30	0.60	1.50
267, 268-Re-intro Animal Man (1980)	2.00	6.00	14.00
281-283-Joker-c/story	0.60	1.20	3.00
287-New Teen Titans app.	0.30	0.60	1.50
288-299, 301-328	0.20	0.40	1.00
300-(1.50, 76 pgs.)-JLA app.	0.30	0.60	1.50
329-Double size last issue	0.30	0.60	1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics

1-Perez-c/a begins; covers only #25-60	0.60	1.20	3.00
2–20	0.30	0.50	1.25
21-49, 51-62: 24-Last Perez-a. 60-Vs. Cobra	0.20	0.40	1.00
50-(1.50, 52 pgs.)-New Titans, JLA app.	0.20	0.60	1.50
63-81, 63-New Direction & Ballard c begin	0.30	0.50	1.25
82-84, 86-90, 92-Begin 1.50-c; 88-Superman-c & app. 90-(9/94)	0.40	0.80	2.00

85-1st Deredto-a 1.00 3.25 9.00
0-1-3-8-0-(10/94) 91-(11/94) 93 -Hawkeman app 96-Joker-c

0.40 0.80 2.00
60-begin 1,75-c 0.40 0.70 1.75
Annual 1 ('88), 1,50-Art Adams-a 0.40 0.80 2.00
Annual 2 ('89), 2.00 0.40 0.80 2.00
Annual 3 ('92), 2.50-Quesada-c/p 0.50 1.00 2.50
Annual 1 ('92), 1.75) Conf'd in W W #63 0.40 0.80 2.00

WORLDS COLLIDE
1-c, 1994 (2.50, cover)
0 Comics
1 (2.50, 52 pgs.) 0.50 1.00 2.50
2 3.95, 52 pgs.)-Polybagged w/vinyl clings 0.80 1.60 4.00

WORLD'S FINEST COMICS
No 71, July-Aug. 1954-No. 323, Jan., 1986
Formerly Penodical Pub./DC Comics
21 (Scarce)-Superman/Batman bag in as team, Superman & Batman
exchange
identities 60.00 180.00 600.00
22 (Scarce) 47.00 140.00 420.00
23 (Scarce) 51.00 152.00 455.00
24 40.00 120.00 360.00
25 37.00 110.00 330.00
26, 30, 75-1st code approved (3-4/55) 23.00 86.00 230.00
31-90; 86-1st Joker/Luthor team-up 23.00 68.00 180.00
91-99, 95-99 15.00 45.00 120.00
94 -Orig in Superman/Batman team retold 50.00 150.00 400.00
100-(3/59) 28.00 84.00 225.00
101-110 10.00 31.00 82.00
111-121, 123-Last 10¢ issue 7.00 21.00 56.00
122, 128, 130-142: 125-Aquaman begins (5/62) 3.00 12.00 27.00
129-Joker/Luthor team-up-c/story 5.00 16.00 38.00
130-150 2.40 7.30 17.00
151-155, 157-160 2.30 5.80 14.00
156-1st Bizarro Batman, Joker-c/story 9.00 28.00 65.00
161,170-Giants G-28 & G-40 2.40 7.00 17.00
162-168, 167-169, 171-174: 169-(9/67)-3rd app. new Batgirl (Supergirl) cameo 2.00 6.00 14.00
1 panel cameos) 1.70 4.20 10.00
166-Joker-c/story 1.90 5.60 13.00
175, 176-R. Aparo-a; c/Bat, 225, 226 1.60 4.70 11.00
177-Joker/Luthor team-up-c/story 1.60 4.70 11.00
178, 180-187 1.00 2.00 5.00
179, 188-Giants G-52 & G-64 1.30 3.30 8.00
189-198 0.80 1.60 4.00
199-Giant G-76 1.20 2.90 7.00
1-14, 1999: 3rd Superman/Flash issue; see Flash 175 & Superman 199 7.00 21.00 55.00
200-208, 204-Last 15¢ issue 205 c/Shining Knight by Frazetta; Teen Titans
c over, 205, 207-212-(25¢, 52 pgs.) 0.60 1.70 2.75
216-Giant G-88 0.80 1.60 4.00
217-240, 215-Intro Batman, Jr & Superman Jr. 223-228-(100 pgs.),
241-252 (.99 pgs.) 253-265-(.69 pgs.) 266-282-(.75 pgs.) 1.00 2.00 5.00
249-The Creeper by Ditko begins

Wolverine #27 © MEG

250-270, 272-299, 301-323 0.40 0.80 2.00
273-Origin Superman/Batman team retold 0.50 0.90 2.25
300-(1.25, 52 pgs.)-New Teen Titans, JLA app. 0.60 1.30 3.00

WRATH (See Prototype #4)
Jan, 1994-Present (1.95, color)
Malibu Comics
1-3-2 Alternate c-overs. 3-1st app. Slayer, 4,5-Fenix app. & -Martira & Wrathkie
app. 5-Prime app. 0.40 0.80 2.00
1-Ultra 5000 Limited Silver Foil 2.10 6.40 15.00
Giant Size 1-(2.50, 64 pgs) 0.50 1.00 2.50

X (See Comics' Greatest World & Dark Horse Comics #8)
Feb, 1994-Present (2.00, color)
Dark Horse Comics
1-2-3-Pit Bulls c-over 0.40 0.80 2.00
0-1-0-8-(2.50)-Ghost-c & app. 0.50 1.00 2.50
...Flora Illustrated Special #2 (6/94, 1.00, 20 pgs.) 0.20 0.40 1.00
...Give Shot to the Head (94, 2.50, 36 pgs)-Eklhlee-c 0.50 1.00 2.50

X-CALIBRE
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 0.80 1.60 4.00
2-4 0.40 0.80 2.00

XENOBROOD
No. 0, Oct. 1994-Present (1.50, color, mini-series;?)
DC Comics
0-6-0-"Xenobrood" in indicia 0.30 0.60 1.50

XENOTECH
Sept, 1993-Present (2.75, color)
Image Pubs/Ivg
1-3-Bound w/2 trading cards; 2-(10/94) 0.60 1.10 2.75

XENYA
Apr, 1994-Present (2.95, color)
Sanctuary Press
1,2, 1-Hildebrandt-c; intro Xenya 0.60 1.20 3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb, 1986-Present
Marvel Comics Group
1 (1.25, 52 pgs.) Conf'd Item FF 286, Baby Nathan app. on 2 pgs.
(2nd app. after X-Men 201) 1.70 5.00 12.00
2,3 1.00 2.50 6.00
4, 5, 5-1st app. Apocalypse (2 pg. cameo) 1.00 2.00 5.00
6-10-6-1st full app. Apocalypse 10-Sabretooth app (11/86 3 pgs.) cont'd
in X-Men #212, 1st app. in a X-Men comic 0.80 1.60 4.00
11-20-11-Baby Nathan app. in flashback 0.60 1.20 3.00
21-23-23-1st Archangel (cameo) 0.50 1.00 2.50
24-1st full app. Archangel 2.10 6.40 15.00
25, 26-Fall Of The Mutants in #24-26 0.80 1.60 4.00
27-30 0.40 0.80 2.00
31-37, 39, 41-49-35-Origin Cyclops 0.30 0.60 1.50
38-(1.50, 52 pgs.) 0.40 0.80 2.00
40-Liefeld-c/a (4/88, 1st at Marvel?) 1.00 2.50 6.00
50-(1.50, 52 pgs.)-Liefeld/Nefarian-c 0.40 0.60 2.00
51-53-Sabretooth app. 52-Liefeld-c/(p) 1.00 2.00 5.00
54-59-54-Silver Surfer-c/app. 0.20 0.40 1.00
60-X Traction Agenda; New Mutants app. 1.30 3.30 8.00
60-Gold 2nd print 0.50 1.00 2.50
61, 62-X-Tinction Agenda; New Mutants app. 1.00 2.50 6.00
63-Portacio/Williams-c/a begins 1.00 2.50 6.00
64-67, 69, 70 65-68: Jim Lee co-plots. 66, 67-Baby Nathan app. cont'd
in #68 0.40 0.80 2.00
68-Baby Nathan is sent into future 1.00 2.00 5.00
71-New team begins; Sinnman-c/a begins 1.00 2.50 6.00
73-2nd printing (1.25-c) 0.30 0.50 1.25
72-74: 74-Last 1.00-c 0.30 0.60 1.50
75-(1.75, 52 pgs.) 0.40 0.70 1.75
76-83: 77-79-Wa Sinnman-a 0.30 0.50 1.25
84-86 (1.50-c) Polybagged w/trading card; Jae Lee-c, Jae Lee c-85, 86 0.40 0.80 2.00
87-91, 93, 99, 101-103-92-Quesada-c/a 88-1st app. Random 0.30 0.50 1.25
92-(3.50, 68 pgs.)-Wraparound c-w/Havok hologram on c-, begin X-Men
30th anniversary issues; Quesada-c/a 0.70 1.40 3.50
92-2nd printing 0.70 1.40 3.50
100-(2.95, 52 pgs.)-Co-lectors Edition, embossed foil c-Death of Multiple
Man 0.60 1.20 3.00
100-(1.75, 52 pgs.)-Newsstand Edition 0.40 0.70 1.75
102-103, 107, 111 110-Begin 1.50-c, bound-in card-sheet 0.30 0.60 1.50
106-(2.00)-Newsstand edition 0.40 0.80 2.00
106-(2.95)-Collectors edition 0.60 1.20 3.00
108-111-(1.95)-Deluxe edition 0.40 0.80 2.00
Annual 1 ('86/88), 2 ('10/87) 0.50 1.00 2.50
Annual 3 ('88)-Evolutionary War 0.50 1.00 2.50
Annual 4 ('89), 2.00-Atlantis Attacks 0.50 1.00 2.50
Annual 5 ('90), 2.00-New Mutants x-over 0.50 1.00 2.50
Annual 6 ('91), 2.00-New Warriors, X-Force app 0.50 1.00 2.50
Annual 7 ('92, 2.25)-1st Quesada-c/a on X-Factor 0.50 0.90 2.25
Annual 8 ('93, 2.95)-Bagged w/trading card 0.60 1.20 3.00
Annual 9 ('94, 2.95)-Austin-a(i) 0.60 1.20 3.00
...Preview Of Love ('94, 4.95)-Stanlee scripts 1.00 2.00 5.00

X-FILES, THE
Jan 1995 - Present (2.50, color)
Topps Comics
1-Adaptation of TV Show 3.40 6.80 17.00
2 2.00 4.00 10.00
3-4 0.60 1.20 3.00
...artisan-gatefold w/Star Wars Collect Mag (8/96) 1.40 2.80 7.00

X-FORCE (See New Mutants #100)
Aug, 1991 - Present (1 (6/91,2.5)-1), 50, color)
Marvel Comics
1-(1.50, 52 pgs.)-Polybagged w/ith 1 of 5 Marvel Universe trading cards
inside, Liefeld-a 1-7, 9pc-c 1-9, 11p 0.80 1.60 4.00
1-With Cable card 1.00 2.50 6.00
1-2nd printing, metallic ink-c-no bag or card 0.30 0.60 1.50
2, 3-2-Deadpool-c/story 0.40 0.80 2.00
4-Spider-Man x-over w/Spiden-Man #16 0.60 1.20 3.00
5-10-7, 9, 10-Weapon apps 0.30 0.60 1.50
11, 15, 19, 24, 26-33-15: Cable leaves X-Force; Cable is a bag rn, ends #25
26, 27-Capt Am c-only 0.30 0.50 1.25
16-18 (1.50)-Polybagged w/trading card 0.40 0.80 2.00
21-(1.50, 52 pgs.) Wraparound-c w/Cable re-begins new c-Cable recruits 0.70 1.40 3.50
34, 37, 38-43, 34-Begin 1.50-c, bound-in card sheet 0.30 0.60 1.50
34-(2.00)-Newsstand edition 0.40 0.80 2.00
34-(2.95)-Collectors edition 0.60 1.20 3.00
40-43-(1.95)-Deluxe edition 0.40 0.80 2.00
Annual 1 ('92, 2.25)-No Liefeld-c/a, 1st Cable-c-as 3 faces 1.50 4.90 2.25
Annual 2 ('93, 2.95)-polybagged w/trading card, intro X-Treme 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
...3rd Spider-Man: Sabotage rn (11/96, 6.95)-1st app Weapon X-Force 43, 4-6, 44-#16 1.20 2.90 7.00

X-MEN: VIOLENT PAST
Mar, 1994-No. 2 Mar, 1994 (2.50, cover, limited series)
Brainpunch Comics
1, 2 0.60 1.10 2.75

X-MEN
Mar 1995 - Present (1.95, color)
Marvel Comics
1 Age of Apocalypse 1.00 2.00 5.00
2-4 0.60 1.20 3.00

X-MEN (Uncanny X-Men, Nos. 142-present; see Comic Scene)
1-Origin & 1st app. The X-Men (Cyclops, Angel, Iceman, & Marvel
Girl begins); 1st app. Magneto & Prof. X 3600.00 10800.00 32000.00
2-1st app. The Vanisher 125.00 375.00 1125.00
3-1st app. The Blob 55.00 165.00 495.00
4-1st app. Blackslyer, Scarlet Witch, 2nd app. Magneto 44.00 133.00 400.00
5-Magneto & Evil Mutants c/story 33.00 98.00 295.00
6-10-6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over
10-1st S.A. app. Ka-Zar 23.00 70.00 210.00
11, 13-15-15-Origin Beast 19.00 64.00 170.00
12-Origin Professor X origin & 1st app. Lysenko 25.00 75.00 200.00
16-20: 19-1st Mimic 9.00 28.00 75.00
21-27, 29, 30-27-Spider-Man cameo 9.00 28.00 65.00

28-1st app. The Banshee 12.00 36.00 87.00
31-34, 36, 37-34-Wolverine c/a 6.40 19.00 45.00
35-Spider-Man app. (8/67) 10.00 30.00 70.00
38-Origins of The X-Men feature in #38-57 9.00 28.00 65.00
39, 40, 39-New costumes 6.00 18.00 42.00
41-49, 44-1st app. G.A. Raven in S.A. 49 Stenanko-c, 1st Polaris 5.70 17.00 40.00
50, 51-Stenanko-c/a 6.10 19.00 44.00
52 6.90 12.00 28.00
53-Barry Smith-c/a; 1st comic book work 6.30 19.00 44.00
54, 55-Smith covers; 54-1st Alex Summers who later becomes Havok 5.40 16.00 38.00
56, 57, 59-63, 65-Adams-a 5.40 16.00 38.00
58-1st app. Ranik (in costume) 9.00 26.00 60.00
64-1st Sunfire 6.30 19.00 44.00
66-Last new story with original X-Men (3/70); X-Men battle Ra'ak 4.10 12.00 29.00
67-70, 72, 84, 152 pgs. 67 Reprints begin (12/70); 9 month gap between #66 & 67), end #93 2.70 8.10 19.00
71, 73-93, 83-n'tX-Men #35 (Spidey app.) 71 Last '15c issue 2.30 6.00 15.00
94-New X-Men beg in (8/75); see Giant Size X-Men for 1st app 30.00 90.00 300.00
94-Variant w/Mark Jewelers pg. w/ad 30.00 90.00 300.00
95-Death of Thunderbird 8.00 24.00 55.00
96-99 25¢ & 30¢ versions exist 6.30 19.00 44.00
100-Gic X-Men vs. New X-Men 7.00 21.00 48.00
101-Phoenix origin concludes 5.40 16.00 38.00
102-107, 102-Origin Storm 2.70 8.10 19.00
108-Byrne art begins in X-Men; see Marvel Team Up #51 for 1st Byrne X-Men 5.40 16.00 38.00
109-1st Vladicator 4.70 14.00 33.00
110, 111 3.70 5.10 12.00
112-119 2.30 7.00 16.00
120-1st app. Alpha Flight (cameo) 5.00 15.00 35.00
121-Alpha Flight (1st full story) 5.40 16.00 38.00
122-128, 125-Spider-Man x-over 2.10 6.40 15.00
129-1st app. Kitty Pryde; begin Dark Phoenix saga 2.60 8.00 18.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 1.70 5.10 12.00
136, 138 1.70 4.20 10.00
137-Phoenix dies; double size 1.90 6.00 13.00
139-Wolverine's new costume 3.40 10.30 24.00
140-Alpha Flight app. (also in #139) 3.00 9.40 22.00
141-Intro Future X-Men, Intro Rachel (Phoenix I) 3.60 10.70 25.00

X-MEN
Oct, 1991-Present (1.00/1.25, co-or)
Marvel Comics Group
1-(1.50, 52 pgs.)-Four different covers (a-d) by Lee, New team & Lee-c/a begins, ends #11 0.60 1.20 3.00
1-(3.95)-Prestige ed. (cover e), double-gatefold-c, variant 0.90 2.30 5.50
2, 3, 5, 7 1.00 2.00 5.00
4-Wolverine back to old yellow costume (1/92), same dates as Wolverine #50 0.80 1.60 4.00
6-Sabretooth-c/story; Thibert-i in 6-9 0.80 1.60 4.00
8-Gambit vs. Bishop-c/story 0.80 1.60 4.00
9-Wolverine vs. Ghost Rider 0.80 1.60 4.00
10-Return of Lensyher 0.80 1.60 4.00
11-13 11-Last Lee-c/a, 12, 13-Thibert-c/a 0.30 0.50 1.25
11-Silver ink 2nd print, came w/X-Men board game 3.00 8.60 20.00
14-16-(1.50-c)-Polybagged w/trading card 0.40 0.80 2.00
17-24, 26-29, 31-28, 29-Sabretooth app. 0.30 0.50 1.25
25-(3.50, 52 pgs.)-Gambit hologram on c-30th anniversary issue 0.80 1.60 4.00
25-30th anniversary issue, B&W c-w/Magneto in color & Magneto Hologram, no price on cover 3.60 10.70 25.00
30-(1.95)-Wedding issue; bound-in trading card sheet 0.40 0.80 2.00
32-41 32-Begin 1 50-c; bound-in card sheet, 33-Gambit & Sabretooth-c & story 0.30 0.60 1.50
36, 37-(2.95)-Collectors editions 0.60 1.20 3.00
38-41 (1.95)-Deluxe editions 0.40 0.80 2.00
Annual '1 ('92, 2.25)-Lee-c & layouts 0.50 0.90 2.25
Annual 2 ('93, 2.95)-Polybagged w/trading card, intro Empyrose 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
...'Ashan" 1 0.20 0.40 1.00
...Fatal Attractions ('94, 17.95)-n'X-Factor #92, X-Force #25, Uncanny X-Men

X-Men #4 © Marvel

#104, X-Men #25, Wolverine #75 and Excalibur #1 3.00 7.70 18.00
...God...ores, Man Kills (8/94, 6.95) 1.20 2.90 7.00
...The Convoy of Bishley ('95, 12.95) n'Uncanny X-Men #282, 285, 287-288 2.00 5.60 13.00

X-MEN ADVENTURES (TV)
Nov, 1992-Mo 95, Jan, 1994, #2#3-Present (1.25, color)
Marvel Comics
1-Based on the TV cartoon series 0.90 2.00 5.50
2-5: 2-3-Magneto-c/story 0.80 1.60 4.00
6-10: 6-Sabretooth-c/story 7 Cable-c/story 10-Archangel guest star 0.40 0.80 2.00
11-14 11-Cable-c/story 0.30 0.50 1.25
15-(3.25, 52 pgs.) 0.40 0.70 1.75
#2#1 3, 4-Board-in trading card sheet 0.30 0.50 1.25
9-13: 9-Beg in 50-c 0.30 0.60 1.50
#3#1-4: 1-(3/95)
...Capstve rfeasts/Save Island-('PIL4 95)-n'X-Men Adventures #5-8 1.00 2.00 5.00
Wo arne 3, The Immutable Force, The Muir Island Saga (5.95; 10/94, 1795)-n'X-Men Adventures #9-12 1.00 3.00 6.00

X-MEN: ALPHA
1994 (3.95, color)
Marvel Comics
1-Wraparound chromium cover 1.00 2.85 7.00
1-(48.95)-Gold copy 7.00 21.40 50.00

X-MEN/ALPHA FLIGHT
Dec, 1995-Mo. 2, Dec, 1995 (99 no-series)
Marvel Comics Group
1, 2-Paul Smith-a 0.80 1.60 4.00

X-MEN AND THE MICRONAUTS, THE
...an, 1984 #6, A, April, 1984 (Mini-series)
Marvel Comics Group
1-6-Kovacs-c/a(p) in all 0.30 0.60 1.50

X-MEN ARCHIVES
...an, 1995-Present (2.25, color, limited series)
Marvel Comics
1-3-Featuring Legion, Claremont-s, Sienkiewicz-a 0.50 0.90 2.25
4-Featuring Magneto-Claremont-s 0.50 0.90 2.25

X-MEN CHRONICLES
Mar 1995 (3.95, color)
Marvel Comics
1-Wraparound C-c Age Of Apocalypse 1.40 2.80 7.00
2-Age of Apocalypse 1.00 2.00 5.00

X-MEN CLASSIC (Formerly Classic X-Men)
No. 46, Apr 1990-Present (1.25/1.50)
Marvel Comics
46-69, 71-78, 80-88, 90-91-.96,98,99 0.30 0.50 1.25
70, 79, 90, 92-(2.25, 52 pgs.), 96-n'X166 0.40 0.70 1.75
100-'100: 100-Begin 1.50-c 104-n'X-Men #200 0.30 0.60 1.50

X-MEN CLASSICS
Dec, 1985-Mo. 3, Feb, 1984 (2.00, Barter paper)
Marvels Comics Group
1-3-X-Men-r by N. Adames 0.60 1.20 3.00

X-MEN OMEGA
June 1995 (3.95, color, one-shot)
Marvel
ex-End of Age of Apocalypse 0.80 1.60 4.00

X-MEN PRIME
July 1995 (4.95, color, 56 pgs.)
ex-X-Men Reality Returns 1.00 2.00 5.00

X-MEN SPOTLIGHT ON... STARJAMMERS (See X-Men 104)
1990-Mo. 2, 1990 (4.50, 52 pgs.)
Marvel Comics
1, 2-Starjammers 0.90 1.80 4.50

X-MEN SURVIVAL GUIDE TO THE MANSION
Aug, 1993 (6.95, color)
Marvel Comics
1-Spiral bound 1.30 3.00 7.00

X-MEN: THE EARLY YEARS
May, 1994-Present (1.50, color)
Marvel Comics
1-14-#28 Men #1-34 w/new-c 0.30 0.60 1.50

X-MEN: THE ULTRA COLLECTION
Dec 1994 - Apr 1995 (2.95, color, limited edition)
Marvel Comics
1-5-All pair-ups, no story 3-Bronzion gatefold-c of X-Force 5-Wraparound gatefold-c w/pull out poster 0.60 1.20 3.00

X-MEN: THE WEDDING ALBUM
1994 (2.95, color, magazine size)
Marvel Comics
1-Weddi ng of Scott Summers & Jean Grey 0.60 1.20 3.00

X-MEN 2099
Oct, 1993-Present (1.25/1.50, co/a/c)
Marvel Comics
1-(1.75)-Fe-c/Pair Lim/Adam Kubert-c/a 0.40 0.80 2.00
1-2nd printing (1.75) 0.40 0.70 1.75
1-Gold Edition (15,000 made) sold thru. Diamond for $19.40 3.00 8.60 20.00
2-7-Lim-c/a(p) begin 3-Death of Tina 0.30 0.50 1.25
8-19: 8-Beg n 1 50-c, bound in trading card sheet 0.30 0.60 1.50
20-21 0.40 0.80 2.00

X-MEN UNLIMITED
1993 Present (3.95, color, 68 pgs.)
Marvel Comics
1 1.20 2.40 6.00
2, 4-7-2-Magneto origin 0.80 1.60 4.00
3-Sabretooth-c/Story 1.00 2.00 5.00

X-MEN VS. DRACULA
Dec, 1993 (1 Pi, color, 52 pgs.)
Marvel Comics
1-n'X-Men Annual #6: Austin-c(P) 0.40 0.70 1.75

X-MEN VS. THE AVENGERS, THE
Apr, 1987-Mo. 4, July, 1987 (1.50, color, mini-series)
Marvel Comics Group
1 0.70 1.40 3.50
2-4 0.50 1.00 2.50

X-O MANOWAR
Feb, 1992-Present (1.95/2.25, color)
Valiant
1-Partial origin; Barry Smith-a(p) 3.60 11.00 25.00

Barry Smith-c/p)	2.30	6.90	16.00
ayton-c/p)	2.00	5.10	12.00
- st app Shadowman (cameo)	2.90	9.00	20.00
6-5.8 Smith-c; last 1.95 c/a Ordo-a/p)	0.90	2.30	5.50
7: Unity x-over 7-Miller-c	1.20	3.00	7.00
-3: 12-1st app. Randy Calder	0.80	1.60	4.00
5: Turok-c/covers	1.00	2.00	5.00
Yamani, Hot Pink logo, and slide w/Lisa Pea Recal Comic Shows			
tronic no price on cover	1.70	4.00	10.00
24, 26-40: 20 Serial 8 contest, insert 27-29-Turok app. 28-w/bound			
trading card 30-Solar app., 1st app. of "new good-guy" 31 Chaos Effect			
Orbit Pt. 3 36-w/Lisa, not in "Sneak Peek" card 42: w/20 pg Turok, Joe			
Prequel Bart- Sears/a	0.50	0.90	2.25
5: Collectible's bound-in Armorines #0	0.70	1.40	3.50
1 (2.50) Bart Sears-a; 45-47	0.50	1.00	2.50
0/93, 3.50) Weaponized embossed chrom arm c by Joe Quesada,			
ergin; Solar app.	0.70	1.40	3.50
Gold variant-c	2.90	9.00	20.00
extra-size Turok paperback (1993, 9.95) Polybagged with copy of X-0			
Database #1 inside	1.70	4.00	10.00
nebook 1 (4/95, 2.95)	0.60	1.20	3.00

KOMBI:

(A, 1994-Present (1.75, o-o)
QC Comics
0 (1/94, 1.95) Sansmon-c/s/over mk-c
10 1-John Byrne-c

X-TERMINATORS

(1a, 1988-No 4, Jan., 1989 (1 QC, colors, mature sets)
Marvel Comics
1
2
3, 4

X-UNIVERSE

(May, 1995-June, 1995 (3 SC, co-ex; mr-ind series)
Marvel Comics
2

YAKKY DOODLE & CHOPPER (TV)
Inc., 1962 (+comic Barbera)
Gold Key

	0.60	1.20	3.00
	0.40	0.70	1.75
	0.30	0.50	1.25
	1.00	2.00	5.00
	5.00	15.00	30.00

X-O Manowar #1 Voyager Comm

YELLOW CLAW (See Giant-Size Man-Thing 1-4)
Oct, 1956-No. 4, Apr, 1957 (All 10¢ issues)
Atlas Comics (Marvel)
1-Origin by Maneely
2-Kirby-a
3, 4-Kirby-c/a; 4-Kirby/Severin-c

	42.00	125.00	415.00
	31.00	92.00	305.00
	26.00	84.00	280.00

YELLOW SUBMARINE

Feb, 1969 (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
10090-902-Wish pull-out poster
...Without poster

	23.00	69.00	160.00
	7.00	21.00	50.00

YOUNGBLOOD (See Brigade #4 & Megaton Explosion)
Apr, 1992-No. 6, Feb, 1993 (1.95/2.50, color)
No. 6, June, 1994 (No #5?)-Present (3.50, color, on-going series)
Image Comics
1-Contains 2 trading cards; Liefeld-c/a in all (1st Image comic), flip-book format
2-2nd printing
2-(A.M.-c, July 1992 inside)-1st app. Shadowhawk, Prophet, Berzerkers, Kirby & Darkhorse, w/2 trading cards; flip bk
3-2nd printing (1.95)
3-(OCT-c, August 1992 inside)-1st app. Supreme in back-up, w/2 trading cards, flip-book format, 1st app. Showdown
4-(12/92, 1.95)-Contains 2 trading cards; two cover variations exist, green or beige logo; w/Image AP coupon
4-(2/93)-2nd app. Brown's The Pitt; Bloodstrike app.
5
6-(3.50, 52pgs.)-Wraparound-c
7-10, 7.8-Liefeld-c/p(a)(plot)/story 8.9-(9/94) 9.10-Moleskin-a(p)/story
...Battlezone 2 (7/94-2.95)-Wraparound-c
...Yearbook 1 (7/93, 2.50)-Fold-out panel; 1st app. Tyrant & Kanan

	1.30	3.30	8.00
	0.50	1.00	2.50
	0.40	0.80	2.00
	0.50	1.00	2.50
	0.40	0.80	2.00
	0.50	1.00	2.50
	0.40	0.80	2.00
	0.50	1.00	2.50
	0.50	1.40	3.50
	0.50	1.00	2.50
	0.40	0.80	2.00
	0.60	1.20	3.00
	0.50	1.00	2.50

YOUNGBLOOD: STRIKEFILE

April, 1993-Present (1.95/2.50/2.95, color, began as mini-series)
Image Comics
1-Flip book w/the Lee-c/a & Liefeld-c/a in all; 1st app. The Allies, Gigas & Glory
2, 4, 11-(2.50); 11-Polybagged w/trad.ng card
5-10 (2.95); 5-Liefeld-c(p) 8 & 9-(11/94) & 5-Patt-c

	0.40	0.80	2.00
	0.50	1.00	2.50
	0.60	1.20	3.00

YOUNG MEN

No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics
24-Gilgon Captain America, Human Torch, & Sub Mariner with torture
...minimized, Red Skull app.
25-28: 25-Rumba-c/a

	48.00	143.00	475.00
	35.00	107.00	355.00

YOUNG ZEN: CITY OF DEATH

Late 1994 (3.25, BW)
Entity Comics
1

	0.70	1.30	3.25

YOUNG ZEN INTEGALACTIC NINJA

1993-Jun, 1994 (2.95, B&W, limited series)
Entity Comics
1 (3.50) Gold foil embossed logo; bagged w/chrom .arm trading card by S. Keith
2, 3-Gold foil embossed logo

	0.70	1.40	3.50
	0.60	1.20	3.00

ZATANNA

July, 1993-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics
1-4

	0.40	0.80	2.00

ZEN INTEGALACTIC NINJA

1992, 1.7, 15, B&W)
1, 2-Copyright Sloan and Core

	1.00	2.00	5.00

ZEN INTERGALACTIC NINJA

No. 0, June-July 1993-No. 3, 1994 (2.95, B&W)
Entity Comics
0-Cover foil stamped-c; promo-c of Zen model
1-3-Foil stamped-c
0-(1993, 3.50) ...All New Color Special; chromium-c by Joe Lee

	0.60	1.20	3.00
	0.60	1.20	3.00
	0.70	1.40	3.50

ZEN INTELLIGACTIC NINJA: APRIL FOOL'S SPECIAL

1994 (2.50, B&W)
Parody Press
1 wolf-p story of Norm Intergalactic Ch nuchica

	0.50	1.00	2.50

ZEN INTERGALACTIC NINJA COLOR

1994-Present (2.25, color)
Entity Comics
1-(3.95)-Chromium die cut-c
1-(2.25-c)
0 (2.25)-Wraparound Joe Lee-c, Ai-New Color Special #1

	0.60	1.60	4.00
	0.50	0.90	2.25
	0.50	0.90	2.25

2-(2.50)-Flip book format
2 (3.50)-Flip book format, polybagged w/chromium trading card

	0.70	1.40	3.50
	0.50	1.00	2.50

3-5-(2.50)
6-(2.95)/2-
...Yearbook Hazardous Duty 1 (95)
...Ashcan-"You're the Universe (No price) Flip cover

	0.50	1.00	2.50
	0.60	1.20	3.00
	0.60	1.20	3.00

ZEN INTERGALACTIC NINJA MILESTONE

1994-Jun 3, 1994 (2.95 color, limited series)
Entity Comics
1-3-Gold foil logo, rc/Defend the Earth

	0.60	1.20	3.00

ZEN INTERGALACTIC NINJA SPRING SPECTACULAR

1994 (2.95, B&W)
Entity Comics
1-Gold foil logo

	0.60	1.20	3.00

ZEN INTERGALACTIC NINJA STARQUEST

1994-Present (2.95, B&W)
Entity Comics
1-7-Gold foil logo

	0.60	1.20	3.00

ZEN INTERGALACTIC NINJA: TIME HUNTED

1993-No. 3, 1994 (2.95, B&W)
Entity Comics
1-(2.95)-Newsstand edition; foil logo
1 (3.50) Polybagged w/chromium card by Sam Kieth; foil logo
2, 3-(2.95)-Foil logo

	0.60	1.20	3.00
	0.70	1.40	3.50
	0.60	1.20	3.00

ZERO HOUR: CRISIS IN TIME

Nov, 4(1/2, Sept, 1994-No. 0(2/95), Oct, 1994 (1.50, color, limited series)
DC Comics
4(1/2)-0(1/2)
"Ashcan"-(1994, Free, B&W, 8 pgs.)

	0.30	0.60	1.50
	0.10	0.20	0.50

ZORRO

May, 1993-Present (2.50, color)
Topps
0-(11/93, 1.00, 20 pgs.)
1,2,4, 8,12,13, 1 Wh.ar-c, 10-Julie Be- c, 11-Lady Rawh de-c
3-1st app. Lady Rawhide
9 (2.95); Lady Rawhide-c & app.

	0.20	0.40	1.00
	0.50	1.00	2.50
	1.20	2.40	6.00
	0.80	1.60	4.00

Look here next month for the directory of official **FAN** Headquarters stores!

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COMIC BOOK MARKETPLACE

In the next heart-stopping issue of Overstreet's **FAN:** Kelley Jones provides both a stunning Batman cover and insightful answers to our off-beat questions in a special **FAN** interview. We also talk to **Marc (Sandman) Hempel** about his brand new self-published project. **Frank Miller** and **Geoff Darrow** spill the beans on **The Big Guy and Rusty the Boy Robot,** and **John Byrne** comments on **Woner Woman.** We've got our regular columns from **Jeff Mariotte** and **Peter David,** plus the first installment of **James Robinson's** new monthly piece. Our gaming cards, non-sports cards, video games, and manga sections continue to grow, and of course there's *the* **Price Guide.** On top of that, we've got a **Jeff (Bone) Smith** interview like you've never read before (no, really), exclusive Wildstorm and BADROCK serials, and (like you don't know what's coming next) much, much more! Check it out in **Overstreet's FAN #2!**

Special thanks to Tekno•Comix for this exclusive Lady Justice artwork. Look for more new on Tekno•Comix and other publishers in each issue of **Overstreet's FAN.**

RAZOR VS. STRYKE
EVERETTE HARTSOE'S
RAZOR
#4
TO THE DEATH...
LONDON NIGHT
in
Razor Burn #4 and Stryke #1
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